

TEN CENTS

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VARIETY

VOL. XXXVIII. NO. 8.

NEW YORK CITY.

PRICE TEN CENTS

The central illustration is a decorative frame containing several elements:

- Top Center:** A small shield-shaped label with the word "Pictures" written in a cursive font.
- Top Left and Right:** Two circular portraits of young women. The one on the left is looking slightly to the side, while the one on the right is looking directly at the camera.
- Center:** A large, dark, irregularly shaped portrait of a woman's face and shoulders. The name "BEATRICE NICHOLS" is printed across the bottom of this portrait in a stylized, outlined font.
- Bottom Left and Right:** Two more circular portraits. The one on the left shows a woman in a dark, possibly theatrical costume, and the one on the right is another portrait of a young woman.
- Left and Right Sides:** Two vertical columns, each topped and bottomed with an ornate classical capital. Between these columns are decorative leafy scrolls. On the left column is a shield-shaped label with the word "Dramatic" written in a cursive font. On the right column is a similar shield-shaped label with the word "Variety" written in a cursive font.
- Bottom Center:** A decorative flourish featuring a lyre and other musical instruments, with the name "EDGAR M. MILLER N.Y." printed below it.

MARIE AND BILLY HART

This popular couple have gained for themselves an international reputation with their novel comedy skit, "The Circus Girl," first produced five years ago.

Miss Hart years ago won for herself the title of America's most versatile artist. As for Billy he has been known for years for his cleverness as a comedian, a producer and an originator.

The "Circus Girl" has made a big impression in England, Ireland, Scotland, Wales, South Africa, Canada and



throughout the United States. The act is in constant demand. Why? Because it is original and a novelty, using nothing but their own ideas and material, nothing bought or stolen, always something new; beautiful costumes, special scenery, special props and songs that are a sure fire hit. Miss Hart is now singing "My Bird of Paradise" in her own novel way, standing on one foot upon a slack wire.

BAN-JOE WALLACE

Ban-Joe Wallace and his Society Orchestra at Rector's making a bigger success than ever. Their dance music is beyond doubt the best in New York, which in a measure accounts for



the large crowds that are nightly at this most beautiful ball room to the wee small hours.

It is the music that makes dancing a success. A trip to Rector's will show you the kind of music Mr. Wallace furnishes. He is also personally very popular, and a thorough musician.

MOORE AND HAAGER

About five years ago George Austin Moore, who by the way was one of the most successful of recognized mon-

Imitations May Come and Imitations May Go, but the Original Song Lives Forever

"MY BIRD OF PARADISE"

Irving Berlin's happiest blend of lyric and melody—A song that no one but Irving Berlin could write—The most talked of song in all songland. The name Berlin on a song—is the same as Tiffany on a piece of jewelry. Get our wonderful double version—it is also a great fox-trot or one-step.

And now just a few words about our pet comedy sensation,

"SHOOTING THE BULL AROUND THE BULLETIN BOARD"

This is the big laughing song that ALL the Headliners are falling over each other to see who'll get to it first—Yes it was written by Billy Jerome and Jean Schwartz—Write in for our extra verses.

"NIGHT TIME DOWN IN DIXIELAND"

Still sweeping the country. This also makes a great instrumental number. Irving says it's better than "ALEXANDER'S BAND."

"THE ROSE THAT WILL NEVER DIE"

The rosiest of all rose songs. The only real ballad hit in Melody Lane. All the big singers are using it.

And now, the big Berlin song that has them all going,

"I'M GOING BACK TO THE FARM"

This song will send your act over to success—It has enough punches for a dozen songs. Ed. Morton, Stuart Barnes and a host of others of equal prominence say it is the best comedy song they have ever had. Great double.

OTHER HITS: "GOOD-BYE, VIRGINIA"—Great for song and dance, and "LOVE ME OR LEAVE ME ALONE"—great for double acts.

WATERSON, BERLIN & SNYDER

Strand Theatre Bldg., 47th St. and B'way, New York

CHICAGO 15 Randolph Street PHILADELPHIA 923 Walnut Street ST. LOUIS Frank Building BOSTON 220 Tremont Street

MAX WINSLOW, Professional Department

ologists happened to play a little town down South.

In the audience was a little unsophisticated Southern girl, who made up her mind then and there that the handsome monologist with his magnetism had completely won her. It was a case of love at first sight and after a proper introduction the little girl, Cordelia Haager, was sure she would make no mistake in accepting the proposal of marriage which George had made her.

Traveling on the road, however, as just the wife on an actor didn't appeal to this ambitious and talented young lady, so she told George that the time had come for him to discontinue doing



a single, and that while she had no experience on the stage, she was not afraid to try anything once. George knew that argument would be of no avail, so the act of Moore and Haager was successfully launched at Keith's Bronx Theatre and has since become one of the standard double acts of vaudeville. They have had several seasons of uninterrupted success both in Europe and America.

They are now singing Irving Berlin's sensational song "My Bird of Paradise" with repeated encores at every performance and George's rendition of "I'm Going Back to the Farm" hands his audience many spontaneous laughs.

BRADLEY AND NORRIS

Wallace Bradley and Novena Norris offer a dainty vaudeville cordial in "Loveland." This team started to work together last fall playing United time, and in that short time they have made great strides, for a new formation. They



are using "Love Me or Leave Me Alone" and it has been a big hit for them. They are also singing "My Bird of Paradise."

They have a novel, refined constructive offering and are a striking success on every bill.

VARIETY

Vol. XXXVIII. No. 8.

NEW YORK CITY, FRIDAY, APRIL 23, 1915.

PRICE 10 CENTS

\$50,000 PAID FOR WOODS' SHOW BY REBATE TICKET SPECULATOR

**Joe LeBlang Buys "Song of Songs" at Eltinge for Eight Weeks,
Management to Operate Production, He Taking House.
Said to Have Made \$2,000 to Date on Venture.**

Joe LeBlang, the largest handler of theatre tickets on the speculating plan in New York, and particularly famous this season through his ability to dole out "cut-rate" coupons to the populace, is the sole owner of the "Song of Songs" at the Eltinge theatre for eight weeks. Fifty thousand dollars is the price paid by LeBlang to A. H. Woods, the producer of the show, for the piece and theatre for two months.

Woods operates the company during the run of the LeBlang agreement, with the speculator taking charge of the theatre. Its weekly expense is estimated at about \$1,700, which, with the proportionate share weekly of the \$50,000 needs gross receipts of not less than \$8,000 to make LeBlang break even on his investment. So far he is said to have netted a profit of \$2,000.

The advantage to LeBlang is his insight into the possibility of the "Song of Songs" as a draw and his ability to "push" tickets for the play through his cut rate agency.

WARFIELD REFUSES \$100,000.

David Warfield is said to have refused an offer of \$100,000 to appear in pictures. The offer was made by Adolph Zukor of the Famous Players. Mr. Warfield was to appear in one picture only.

ACTS BACK ON BIG TIME.

Within the past couple of weeks the names of several acts that have played on the small time circuits around New York this season, have reappeared in the list of bookings from the big time agency of the United Booking Offices.

Asked if there was a special reason why this was being done just now, an official of the U. B. O. stated that earlier

in the season, when the United's books were over crowded, several acts applying for time that could not be immediately given, received the suggestion that pending a change in the booking conditions, they accept such other bookings as might be available.

These are the turns, remarked the official, which are now being given big time dates.

LEASING B'WAY HOUSE.

L. Lawrence Weber and H. H. Frazee are on the point of leasing a theatre on Broadway, to be utilized by them for legitimate productions of the \$2 grade. The theatre is situated above 42nd street.

Messrs. Weber and Frazee now have the Longacre theatre, on West 48th street.

SAVAGE'S THREE OPERAS.

Henry W. Savage has three new Viennese operettas under consideration for production next season. They are to be tried out during summer. It is almost certain that one is to be produced before October next.

MIDGETS GUARANTEED.

Chicago, April 21.

The Royal Lilliputian show or Singer's Midgets, under the direction of Frank Bohm, opens at McVicker's May 3, for four weeks. Bohm has been guaranteed \$2,500 weekly for the troupe, with 50 per cent. of all the gross over \$6,000.

The Lilliputian outfit will give the entire McVicker's performance during its stay there. The house is playing pop vaudeville, four shows daily, to big business. It is a Jones, Linick & Schaeffer theatre.

CHICAGO AGENTS COMING.

The visiting season in New York for Chicago vaudeville agents opened this week with the arrival of Jack Fox from the western metropolis. Celia Bloom is due next week to select next season's attractions for the Interstate circuit. With the Loew western agency's established rule of dealing direct with the artist, an attractive avenue for the ten percenter is closed in Chicago. Those agents unfortunate enough to be barred from the Western Vaudeville Managers' Association and the Chicago's United office have little to offer the eastern acts unless it be a speculative visit to the windy city.

C. S. Humphrey and Sam Kahl are reported for a scheduled visit east within the next week to select material for their respective circuits while practically every agent selling acts to those agencies has announced intentions for an early invasion of the east.

Dave Beehler of the Beehler-Jacobs Agency, is due in New York late this week.

WRITERS BOOSTING TOWNS.

Grant Clark and Jimmie Monaco are traveling in the west offering to write songs for Boards of Trade that will help popularize cities. Hot Springs is one of the stops on their trip.

WILLARD'S ROAD SHOW.

Commencing at Omaha April 26-27, the Willard Road Show, under the direction of Jack Curley, will commence a tour of the country.

The program will be composed of wrestlers and fighters, with a quartet or so to break the athletic monotony.

The Boston papers reported Tuesday that Jess Willard drew 700 paying customers to see him at the Arena there the night before.

Willard is being used as an extra attraction with "The Behman Show" on the Columbia Burlesque Circuit for the last half of this week, and the Omaha stand.

FROHMAN SAILS MAY 1.

Charles Frohman expects to leave New York for London on the Lusitania May 1.

MUSICAL UNION'S INTERNAL

All sorts of rumors are going the rounds as to trouble within the official ranks of the New York Musical Protective Union which has its headquarters in 210 East 86th Street. No one around the union quarters would say anything about any internal dissension although Acting President A. Arbano ventured to remark there might be some official word given out at the monthly meeting of the union in May.

President Johnson is in New York and was reported as being in the Union's quarters Wednesday morning, yet it's hinted Arbano's presence temporarily in the chair has something to do with alleged actions of Johnson that did not meet with the approval of the board of directors.

Union officers are elected each October and inducted into office the second week in January. At the monthly meeting, May 13, an airing of some important matters affecting union officials which is understood to embrace some of the directors is said to be slated.

The Union has between 5,200 and 5,300 members under its jurisdiction and a goodly representation are expected to report at the May session.

The Musical Union's internal disturbances are reported to have started since the Shuberts recently became involved with the Union through engaging musicians at under the scale. This was said at the time to have been adjusted, but reports are that the present differences in the Union are an aftermath.

FRAZEE FARCE CLOSING.

Chicago, April 21.

"Keep Moving," the Fred Jackson farce which Henry Frazee produced at the Cort, is to close by the end of this month. The piece will be taken to New York where it will be rewritten before opening there next season.

HOUSE CHECK "N. G."

A theatre in New York playing legitimate combinations gave the travelling attraction in the house last week a check in part payment of its share of the gross for the period.

The check was returned to the show's management Tuesday, marked "N. G."

FIVE OPENINGS ARE SHOW BOOM TO OFFSET LONDON WAR GLOOM

"Advertisement" Looks Good—Manners' Play Doubtful—New Theatre Farce Scores—Hicks-Terris Piece Fair. "Quinneys" Registers Palpable Hit at Haymarket—Cables Tell of the "First Nights."

London, April 21.

Opinions on "Advertisement" shown at the Kingsway April 15, were divided but they mostly favored the play and it looks like a successful run.

B. Macdonald Hastings wrote it. Vedrenne & Eadie are the producers. The story is laid before, during and after the war. Among the cast are Frederick Ross, Alan Fisher, Athol Stewart, Paul Arthur, Arthur Chesney, Lillian Braithwaite, Ellen O'Malley, Violet Graham.

"Quinneys," a new four-act comedy by Horace A. Vachell, opened at the Haymarket Monday and scored an unquestionable hit. Godfrey Terrle and Henry Ashley were among the principals.

The stage version of "Quinneys" was written before the book of the same title was completed, the book having reached a point of popularity some time ago.

"La Belle Aventure," as produced in New York by Charles Frohman, was presented Monday at the Comedy under the title of "Wild Thyme."

It did fairly, and if becoming a permanent success here, the credit will probably go to the local popularity of Seymour Hicks and Ellaline Terris.

"The Panorama of Youth," written by J. Hartley Manners, the American playwright, was produced April 14 at the St. James by Sir George Alexander.

The piece is beautifully written, but has an unattractive theme and its success is problematical, with the chances against it.

"The Joker," a farce by Ernest Schofield and John Ramsay, as shown April 17, at the New theatre, was liked and should become popular.

George Clark and Alan Fenn presented it, through an arrangement with Sir Charles Wyndham and Mary Moore.

FEATURES IN MUSIC HALLS.

London, April 21.

The experiment of showing feature films in West End music halls is being carefully watched at the Alhambra, where a feature was installed this week, for the matinees.

If it does business, the Alhambra innovation may be the forerunner of feature films in the halls.

MALONE OUT.

London, April 21.

Malone has resigned from the directorate of the Gaiety theatre company. The resignation undoubtedly leaves Alfred Butt in control of this company and theatre of the same name, so long

associated with George Edwardes, to whom Malone has always been first assistant.

RED FIRE SPY SKETCH.

London, April 21.

Lena Ashwell opened at the Coliseum this week in a spy sketch that makes a rather maudlin appeal to patriotism. This helps it somewhat.

MORE OF LADY CONSTANCE.

London April 21.

Lady Constance Richardson is at the Empire this week in another bunk classical dance and showing more of her physical charms than heretofore.

SUNDAY IS FLIRTING.

London, April 21.

It is reliably reported that Billy Sunday, the American evangelist, is flirting for a London appearance in a music hall.

HAWTREY PLAY MAY 15.

London, April 21.

The new Hawtreay play has been scheduled for a premier at the Apollo May 15. The producers have decided upon "Striking" as its title.

No Substitute for Coyne.

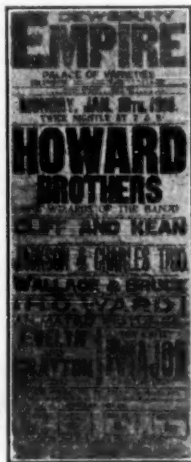
London, April 21.

Joe Coyne, leaving "Didn't Want to Do It" and joining the "Watch Your Step" production, will oblige the closing of the former piece at the Duke of York's, no substitute being available for Coyne.

The Lee Avenue, Brooklyn, which opened with vaudeville a few weeks before Easter and closed during Holy Week with the understanding it would reopen, has not done so and will in all probability remain closed.

SMITH—TOUR—ENGLAND

The Topliner that looks the part and makes good the position.



M. S. BENTHAM, Salesman,

LONDON NOTES.

It is not an easy matter to create any excitement in London at the present time, other than that connected with the war. During the past year press work has been absolutely killed as far as theatricals are concerned, but a fortnight ago there arrived in town one Frank Winch claiming to come from America, and who not only was not ashamed of it, but admitted it. He arrived as the avaut courier of Capt. Louis Sorcho, an American deep-sea diver, who is to open at the Empire Monday night. To Winch's amazement he found on his arrival a war was in progress and that the newspapers were averse to printing anything that did not have a direct bearing on the current international festivities. Winch swept into line and at once got in communication with the Hon. Winston Churchill, the First Lord of the Admiralty. He proffered the services of Capt. Sorcho as an expert on submarine engineering. On behalf of the Government the Hon. Mr. Churchill accepted and things were going along smoothly until it was discovered Captain Sorcho was about to open at the Empire, when negotiations abruptly ceased, but with publicity thereto attached. Nothing daunted, Winch started on a new tack and invited two hundred newspaper men to the Empire to witness a private demonstration of Capt. Sorcho's genius as a marine investigator. Result, eighty-eight stories in the daily newspapers the following morning. His next step was to hire two Belgians, who could not speak a word of English, to carry a complete diver's dress through the Strand which culminated in their being arrested and fined, at a total expense of approximately \$10. Winch is startling the natives. When you can do that at the present time in any other way than via a battle in which thousands of lives are lost you have "done something."

The Okabe Troupe of Japanese acrobats who left here for America a few months ago and worked successfully there for fourteen weeks, abruptly cancelled their remaining time in America and half of them have returned to England for a rest, the remainder sailing from Philadelphia to Japan. In other words the troupe has been disbanded temporarily and will take a much needed rest for about a year when they will be reorganized and start out again in vaudeville. Mr. Okabe promises to introduce several novelties in the act when it returns to the stage.

Shoebridge Stays in London.

London, April 21.

Joe Shoebridge, who was to sail for America this week to take up a position in the New York office of the H. B. Marinelli agency, decided to remain in England and accepted an offer from Will Collins, with whom he will be associated hereafter.

First Straw Hat Wearer.

Broadway saw its first new straw hat of the season Tuesday afternoon, when Frank Morrell walked along the path.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

April 17, Robert Ober, Mr. and Mrs. Gordon Eldrid, Pederson Bros., James Brophy, Joe Jordan's Colored Orchestra (10 people) (St. Louis).

April 21, Fred Duprez, Mr. and Mrs. Rebla (Adriatic).

April 24, Mike C. Berg, The Beyers (St. Paul).

IN PARIS.

Paris, April 8.

The Alhambra opened April 2, with a good show under the circumstances. The chief item, a ballet "Europe" from the London Empire (with some modifications), is a success. Florrie Hyman holds the title role; Mitchell, as Britannia, Teresina Negri as France, Gine Cormanie as Russia. Braff is in Paris acting as booking manager; E. H. Neighbour as general manager, and J. Brook, as usual, in charge of the stage.

"La Jalousie," a new 3-act comedy, by Sacha Guitry, will be produced at the Bouffes Parisiens April 8 (matinee).

The unfortunate Casino de Paris has had another inning, having existed for a few nights recently under the name of Novelty.

The Vaudeville will present the opera "Aigle," by J. Nougues, for a few nights, under the management of De Cottens, prior to the work being taken to London. The performances are being given at reduced prices for the benefit of children of stranded artistes. It is reported Rejane will return to this house in the future, she having been reconciled with Porel, her divorced husband, and manager of the Vaudeville for the past ten years.

A sketch entitled "The Spy" is being played at the Olympia by Germaine Well and P. Franck. The show is only fair.

An operetta billed as "Miss Tipperary" is being given at the Folies Dramatiques by the Moulin Rouge troupe.

Otero is appearing at the cafe concert Mayol in her well-known pantomime "La Loteria."

Matinees are now being given Saturdays at most of the Paris music halls.

WILLARD ON BIG TIME.

Altoona, Pa., April 21.

Willard, "The Man Who Grows," opened at the Orpheum Monday, commencing a route over vaudeville's big time that will bring him to the Palace, New York, May 20.

Earlier in the season Willard played on the Loew Circuit, but left that time, pleading illness, before his contract with it had expired.

If you don't advertise in VARIETY, don't advertise.

CONSIDINE MUST TAKE BACK WESTERN CIRCUIT FROM LOEW

No Alternative for Coast Man. Loew Said to Have Lost \$500,000 in Nine Months' Operation of Purchase. Warfield Reported Investing Over \$200,000. \$50,000 Installment Due May 1 Hastening Change in Direction. Many Matters of Detail Yet to Be Arranged.

John W. Considine is coming east by May 1, to take back the Sullivan-Considine Circuit, from Marcus Loew and associates. Loew wants to return the former Sullivan-Considine vaudeville houses, in the west before May 1, as there is another installment of \$50,000 on the purchase price due on that date.

\$500,000 is the amount mentioned it has cost the Loew Circuit to experiment with the western chain. Of this \$100,000 in cash is said to have been paid when the S-C circuit was taken over by Loew, and the remainder, excepting \$150,000, has been lost through the weekly deficit on the Loew books for the operation of the S-C houses. The \$150,000 is made up by three installments of \$50,000 each, due every three months since Loew took over the S-C houses August 1, last. His tenancy has lasted nine months. The weekly deficiency on the S-C chain during that time has seldom fallen below \$700 with but two winning weeks, while the average loss is said to have been around \$1,700 weekly, with a high deficit in one week of over \$7,000.

David Warfield is reported as the investor who made the western purchase possible for Loew. The report is that Warfield stands to lose over \$200,000 through the Sullivan-Considine venture.

Considine is said to have no alternative but to accept the houses when offered after a default in payment of installment, in accordance with the agreement of sale. It is also said Considine is prepared to again organize a booking office and re-establish the S-C circuit, commencing with the fall. Several items of detail are yet to be arranged. One is reported to be the payment of rental for the S-C theatres over the summer.

In the haste to avoid the weekly loss, the Loew Circuit is reported to have urged upon some people quick action if a change in ownership of the S-C houses were to occur. Among those approached are said to have been the United Booking Offices, Alexander Pantages and Hugh McIntosh. None was in a hurry, and with the approaching May 1 installment, the Loew crowd did not care to dally longer. The Pantages plan was to take over such houses as Pantages wanted, with a "pool," and another policy in other theatres other than those used for vaudeville. Pantages has eight theatres in opposition to the S-C circuit, along its route. McIntosh would have been willing to consider the S-C proposition upon his arrival here in June. The U. B. O. did not take any active interest in the proposition submitted

by Loew. One story says the Pantages connection was started to accelerate the U. B. O.

Early this week the Pantages plan was smouldering, with a report also the Loew western time might become an adjunct of the Orpheum Circuit, the latter to continue the pop policy.

The Sullivan-Considine theatres under the Loew management could not make headway. They have been steady losers, with four of the 19 S-C theatres taken over in August, closed since that time. Marcus Loew has remarked that if the Loew Circuit had continued with the policy (pictures and vaudeville) it installed in the houses at the opening, it would have been successful. This is doubted by those who understand the western people. They say the Loew people attempted to operate without understanding the country; gave away too many free tickets, and flaunted the picture of Marcus Loew's face all over the advertising, whether on the billboards or in the newspapers.

While there may be a change of plans, it was about settled early in the week Considine would get the houses back. It is quite possible Chris O. Brown, formerly the Sullivan-Considine general booking agent, will again have the booking charge of the circuit if resuming under the Considine direction.

The S-C houses taken over by Loew were the Empresses in the following cities: Cincinnati, Chicago, Milwaukee, Minneapolis (Unique); St. Paul, Winnipeg, Butte, Spokane, Seattle, Victoria, Vancouver, Tacoma, Portland, Sacramento, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City. Of these Cincinnati, Winnipeg, Victoria and Tacoma have closed. Salt Lake and Denver are now a "split week." Besides these direct houses, S-C were booking (Princess) St. Louis, Grand Rapids and Ft. Wayne before Loew took over the circuit. They have been lost to the Loew people and are now being booked either by the U. B. O. or Western Vaudeville Managers' Association in Chicago.

The Jones, Linick & Schaeffer and Miles houses in the middle west also became attached to the Loew system following the S-C purchase. It is reported the J., L. & S. theatres may change their booking base upon the return of the S-C circuit to its first owners. The Miles theatres in Detroit, Cleveland, Youngstown and Pittsburgh may also make new booking connection.

If these events happen it will leave the Loew Circuit with its original east-

(Continued on Page 11.)

IN AND OUT.

Conroy and Le Maire did not open at the Palace, Monday. Klaw & Erlanger are said to have placed an objection against the team doing their "automobile act" in vaudeville, as it was done by them in "Fads and Fancies," a K & E show now closed. The act claims the material of the turn was written by the two members and stood ready to go to law about it. Upon request they left the bill, not wishing to do any of their other acts at the Palace at this time. Victor Moore and Emma Littlefield replaced them.

Bowers and Saunders, two girls, did not like their position at Hammerstein's Monday, leaving, without any substitute.

Lucille and "Cockie" (a cockatoo) could not open at the Bushwick, Brooklyn, Monday, owing to the bird's illness.

O'Neil and Walmsey did not like their position at the Wilson, Chicago, the first half of this week and left the bill Monday.

Harry Colmar, booked to appear at the Lincoln, Chicago, did not put in an appearance Monday of this week.

Owing to loss of voice Miss Josephine (Cross and Josephine) could not appear this week, and the act did not go to the Majestic, Milwaukee, where they were booked.

AGENT'S WIFE GONE.

It's tough when an agent loses an act, but Arthur J. Horwitz does not appear downcast through his wife having deserted him last Thursday. Mr. and Mrs. Horwitz were living at the Adlon, 7th avenue and 54th street. They had been married about a year and a half, shortly after Horwitz lost his first wife in the divorce courts. His present wife was Edythe Livingston, a vaudeville "single turn."

Thursday afternoon when Horwitz reached his apartment he found Mrs. Horwitz and everything there that could be comfortably removed and was worth removing, had gone. Horwitz says it's a plain case of desertion, and mentions it as his belief a divorce action against him will follow it. He also stated he has no choice for a third wife and is of the opinion he will never marry again.

POLI'S SUMMER POLICY.

Poli's at Worcester, Mass., will commence playing big feature films as the sole attraction, commencing May 17, when "The Spoilers" will start, remaining a full week, with the Williamson Submarine film the first three days of the following week, the house thereafter splitting the week with its features.

Other Poli theatres will remain open during the hot weather, using four acts with a feature of four or five reels.

GARDEN SHOW ENGAGEMENTS.

Billy Gould and Sophie Tucker will be with "Maid in America" when that Winter Garden show goes to Chicago. Belle Ashlyn, who was to have left the production last Saturday, remains with it, although Alice Hegeman had been engaged for the Ashlyn role.

TWO WEEKS MORE FOR "CORNER."

It has been decided by the Hammerstein management "The Corner" will remain open at least until May 16, instead of closing with next week's special "Willie Hammerstein Bill" as at first announced. The May 16 closing date is not positive, and Hammerstein's may continue beyond that, though there is little likelihood from present indications that Hammerstein's Roof will open this summer. "Plans not ready for the alterations" is given as the reason for the extension of the closing date.

Last week Hammerstein's played to \$10,885.25 for the Willard engagement, giving Willard \$4,088 for his share. Saturday and Sunday pulled up the gross. The prices had been advanced for the Willard stay, and tickets were placed with the hotels, also in the lobby.

There may be an afterpiece put on next week, in conjunction with the special program. One agent thought out a scheme to bring on the stage some evening most of the charter members of the Lobby Club that had its existence during Willie's days of manager-ship.

"FASHION SHOW" CONTINUES.

"The Spring Fashion Show," introduced to vaudeville last week at the Palace, under the direction of May Tully, will continue around the New York Keith houses, playing the Orpheum, Brooklyn, this week and then experience an introduction to the surrounding cities, Boston and Philadelphia first.

Audrey Munson, the San Francisco travelling exploiter for the P-P Exposition, has left the Fashion Show, owing to a difference of opinion between herself and the management over salary. Miss Munson wanted \$400 a week.

Other changes in the personnel have been made, with more models employed than last week at the Palace, New York, where the act opened. Another change will be Sam Ash, after the Colonial date next week. Mr. Ash will probably be replaced by Jim Doherty.

STERN WINS DECISION.

Judge Learned Hand handed down a decision in the U. S. District Court last week in the copyright action involving Jos. W. Stern & Co., T. B. Harms & Francis, Day & Hunter on the publication of the music by Sigmund Romberg used in the "Maid in America" show. Stern was made the defendant in a suit for infringement of copyright and an application for a preliminary injunction on the number called "Oh Those Days." Judge Hand's decision sustains the validity of the contract existing between the Stern Co. and Romberg, protecting them in the publication of all of Romberg's musical works.

ST LOUIS HOUSE CLOSING.

St. Louis, April 21.

The Columbia closes after next week. The house was booked until the end of May but business conditions are such that the management decided to close early.

SUMMER EXPERIMENT OF POP VAUDEVILLE IN KEITH HOUSES

**Big Theatres in New York and Brooklyn Will Play United
Booking Offices "Family Brand" Over Hot Spell.
Palace and Bushwick Excepted. Acts and
Pictures Composing Entertainment.**

For the first time in any big eastern city, the B. F. Keith management will experiment with "Pop" or "Family Vaudeville," in the large Keith houses of Greater New York. The Palace, New York, and the Bushwick, Brooklyn are the only exceptions, the Palace maintaining its policy of the highest grade bills throughout the summer, while the Bushwick will probably continue indefinitely with its present policy of big time shows.

The only positive date of closing for the regular vaudeville season in the Keith New York houses is May 9, for the Colonial. Dependent upon the weather the other Keith theatres (Alhambra, Royal, Orpheum and Prospect) may take on the new style of entertainment at any time after May 1.

The summer shows will be booked through the Family Department of the U. B. O. and the entertainment will consist of acts with pictures.

The Keith people have played a similar show during hot weather in some of their middle-western theatres. They will repeat that sort of a policy out there this summer.

W. V. M. A. ROUTING.

Chicago, April 21.

Messrs. Beck, Singer and Kahl returned here today after a short vacation at French Lick and were shortly followed by an announcement that next season's routes would shortly be forthcoming for those acts selected by the Western Vaudeville Managers' Association up to date. It is the intention of the "Association" executives to issue a 15-week blanket contract for next season and these contracts will have preference over any individual bookings.

During the French Lick conference there was nothing decided upon insofar as the future guidance of the "Association" is concerned and unless changes are made at a special meeting the Chicago agency will undoubtedly remain under the direction of those now in charge.

UNIQUE INSURANCE.

The Union Central Life Insurance Co. of New York has conceived a rather unique and attractive endowment policy which they propose to exploit throughout the theatrical profession, the feature of the contract providing for a loan to be granted the insured on demand, this being payable during the winter months when the profession is active. This is in addition to the insurance department which is issuing a policy that increases in value to the amount of \$10,000 on a ten-dollar weekly payment.

The greater amount of large insur-

ance companies have heretofore listed the professional as a bad risk although statistics disprove this reasoning. The Union Co. is practically the first of its kind to make a direct bid for professional patronage.

Cecil D. Mackie, located in the Woolworth Building, New York, has charge of the professional department.

TANGUAY CLAIM SETTLED.

Chicago, April 21.

The judgment secured by Eva Tanguay several months ago against Lew Fields for a week's unpaid salary was finally satisfied this week when Adolph Marks, acting for his client, attached the Security Bonding Co. for \$700, the amount remaining unpaid on the claim.

After the case had been appealed and decided in favor of the plaintiff, Miss Tanguay accepted \$1,000 cash, with an agreement for the balance of \$1,000, of which \$700 was still due.

DE KALB, MOSS' FOR SUMMER.

B. S. Moss will operate the De Kalb theatre, Brooklyn, over the summer as a straight picture house. No further arrangements have been made.

There is a legal controversy on between I. Flugelman, manager of the theatre, and its owner. The outcome of this may have a bearing upon the future tenant and policy of the house.

SEN. MURPHY TO MARRY.

Senator Francis Murphy is to be married next week after he returns from Boston. The bride-to-be is Kitty Parker, late of the Ben Welch show.



VICTOR MOORE

Whose recent success in the screen version of "Snobs" has prompted the Lasky Co. to engage him for the production of "Jimmy Fadden," beginning May 3.

Mr. Moore will star in several other feature pictures, the subjects to be selected by the Lasky Co., at an early date.

PANTAGES TRYING NEW YORK.

Alexander Pantages, the Seattle vaudeville manager, who operates his vaudeville circuit from that point with the aid of Uncle Sam's postal service, wants to make a New York connection.

Pantages is probably feeling the effect of booking vaudeville from the middle west, and he believes he can gull some of one of the smaller circuits with houses in Greater New York, into aligning with him, to break the jump between the Grand Central Station and Detroit.

So far a couple of circuits have listened to Pantages' letter writing mania, but they are curious to learn how Pantages thinks such an affiliation will help an easterner.

CARUS-RANDALL SPLIT.

Portland, Ore., April 21.

Emma Carus and Carl Randall, at the Orpheum this week, are reported as separating shortly. Miss Carus, according to the report, will continue over the rest of the Orpheum time with a dancer secured from the Hotel Radisson, Minneapolis. Randall is reported to be leaving for New York to join the new Ziegfeld "Follies." He was wanted some time ago by Gaby to dance in London with her.

AWARDS FOR SHIP LOSSES.

August Dreyer, attorney for three people who were injured or suffered losses when the Nantucket-Monroe sank last year, has been informed that a report has been filed at Norfolk, Va., making the following awards to his clients: Joseph R. Mann, \$3,500; James Moore, \$2,700; Leona Soule, \$7,300. They were members of a musical comedy organization returning to New York after an engagement in the south, and were passengers on the steamer when she went down.

SMALL TIME OVER SUMMER.

Keith's, Columbus, will commence playing five acts and pictures at 10-20, commencing May 17, immediately after the closing of the regular vaudeville season there.

The Keith big time houses at Cleveland and Cincinnati may adopt a similar summer policy shortly after.

Early Western Closings.

Chicago, April 21.

The Windsor, which has been playing Western Vaudeville Managers' Association vaudeville, will close that style of entertainment May 2. Musical stock is to be installed, opening May 3.

The Majestic, Bloomington, booked by the Thielan Circuit out of the Association offices, closed today with vaudeville. Pictures will be the warm-weather attraction there.

Murdock on Western Trip.

J. J. Murdock was scheduled to leave New York late this week for a tour of the middle west. While on the road Mr. Murdock will definitely decide upon the closing date of the middle-western string of big time theatres supplied through the United Booking Offices.

If you don't advertise in VARIETY,
don't advertise.

"NIX ON THE WAR STUFF."

Vaudeville and theatre managers generally might take a cue from the publishers and editors of current magazines and profit thereby. The editors of all of the big publications throughout the country let it be known a week or so ago that no more "war stuff" would be accepted and that it was useless for writers to submit any manuscripts containing reference to the war.

The editors maintain that the public is getting enough war in the dailies and are fed upon the subject. With "war" for breakfast, luncheon and dinner one hardly wants it at the theatre.

SUNDAY CLOSINGS.

The Sunday vaudeville concerts played at the Columbia by Feiber & Shea will be discontinued May 2.

The Wadsworth, uptown, discontinued its Sunday shows April 18.

The Wadsworths has been playing stock weekly for three years under the management of Ed Ornstein who has been unable to make it pay owing to the large rental and small seating capacity. The stock shows have been staged by Carol Daly. The house is now for rent but the neighborhood populace want Ornstein to retain it and have petitioned the owners to lower the rent.

TWO ACTS IN ONE.

Two acts are playing as one at the Palace this week, with two agents concerned in the booking. The turn is the Morgan Dancers with Lydia Lopoukova. Paul Durand booked the six girls composing the dancers, and Jenie Jacobs placed Lopoukova with the turn as principal dancer, the Durand office running the act, with the future duration of the combination dependent upon this week's showing.

"CLOCK" RUNS DOWN.

"Stop Your Clock" went all to pieces at Elizabethtown, Pa. When the tabloid musical company ran down it was surrounded by three hotel men and two sheriffs.

The members "managed" to reach Broadway. One of the men said it was "Hock Your Clock" to get out of Elizabethtown.

TWO-ACT SPLITTING.

Chicago, April 21.

Betty Bond and Jimmie Casson are playing their last week together as a double act in Canton, O. Miss Bond will do a single turn shortly.

Von Hampton-Josselyn Separation.

Von Hampton and Josselyn will sever vaudeville partnership at the close of the current season.

116th Street Dramatic Stock.

M. H. Saxe's 116th Street theatre, which has been playing pop vaudeville, is to abandon that policy and will offer dramatic stock this coming week.

Dorothy Brenner's Husband Sues.

Chicago, April 21.

Late last week David Hammond entered a suit for divorce against his wife, professionally known as Dorothy Brenner. Hammond claims she prefers the footlights to him. He is a local broker.

VAUDEVILLE

WITH THE WOMEN

"It can't be done in a hoop" sings Kathleen Clifford in a clever little song up at Keith's Colonial this week. Since it can't, she drops off the hoop-skirts along with her demureness and comes back to show how it can in an English Johnny suit—"it" being getting around the stage at a lively rate, with various steps unknown in the pre-vaudeville period of side-curly and "hoops." A rose-colored cloak, banded all around with martin fur, makes rather a hit when it accompanies her on her third change of costume, and leaves doubt in the mind as to whether little Miss Clifford looks cutest as a man or a perfectly gorgeous society lady. A few prefer the in-between state, when she changes from one to the other, the quick change being accomplished back of a screen with a light thrown on it, forming a shadowgraph. "Hoops" appear on the program several times, especially when Irene and Bobby Smith present their "songs worth while." In fact, the feminine part of the week's show go in strong for the flare-out skirts that the fashion magazines say are the "thing." Even Madame Kalich wears one. Kalich heads the bill this week, in a one-act thriller mostly weeps and heroics, and named "The Victim." She can do such fine work it seems a pity to waste her on a play as nonsensically melodramatic. "The Victim" is a mixture of "On Trial" and Ibsenism—a shot in the dark as the curtain goes up, a hysterical woman, then the story leading to the shooting. Kalich sits on the floor and weeps most of the time, her husband refuses to believe her innocent, the would-be lover spends his time begging her pardon and offering to kill himself, and the husband's valet develops an unlooked for affection for his master's wife. It appears three men love her, and each refuses to believe her innocent. Because her husband is one of the three disbelievers she declares herself automatically not his wife—hence the Ibsenism. Though it is a bundle of ancient stage tricks, it is worth seeing, because it is well played.

Some vaudeville actresses, having no excuse in their acts for changing costumes, come out in handsome wraps and hats, slipping these off to display their gowns. Blossom Seeley (Mrs. Rube Marquard) at Hammerstein's, trailed across the stage in a wonderful chiffon velvet wrap, the color of a ripe orange, with a floppy brimmed hat of gold cloth and velvet that made an ideal setting for her picturesque type of face. The wrap was banded and collared and trimmed about the cuffs with cross fox, in tones of gray and orange. They blended wonderfully well with the velvet. A velvet cord was tied high around the waist. She sang several new songs, slipping the coat off to show a black and white evening frock. Clara Morton managed the costume changing quite logically. Miss Morton stepped forth in blue taffeta and hoop skirts. There were enough flounces of lace, ribbon bowknots and rose garlands to have satisfied the most frivolous maiden of the days when a dress was judged by the trimmings it

bore. A bride's song preceded this: seven prospective husbands and seven bridal gowns had she furnished, she lamented. Whatever the seventh husband may have been, the seventh gown was quite a success—short skirted white satin with a long train that hung from the shoulders and was caught with orange blossoms. Practice doubtless made perfect the planning of an ideal wedding dress.

SHUBERTS' BALD STATEMENTS.

"A bunch of ham-fat vaudeville actors" is the remarkable expression used in an article on revue producers appearing in the Shuberts' press sheet last week. The article refers to producers of musical revues and shows on the legitimate stage (not restaurants). It attacks the vaudevillians who have left vaudeville to play in them, a majority of the same revues or musical productions produced by the Shuberts themselves.

The article says: "It quite astonished the inflated vaudevillians that high class audiences refuse to laugh at intimate vulgarisms which always could be counted upon to provoke screams on the burlesque wheel."

Again it says: "It is surprising to some that so few vaudeville people really succeed in revue or musical comedy, but the explanation is simple. It is merely because these recruits from the two-a-day have neither versatility or adaptability. They can do nothing but their time-worn specialties, and these they do not take the trouble to keep up to date. When it comes to playing a part or creating a character outside their own narrow sphere, they are utterly lost."

The article as published is said to have been dictated by one of the Shubert brothers. The Shuberts have engaged more people from vaudeville than any other legitimate producers. They have also seen more vaudeville people score successes in their productions than any other producer.

The present Winter Garden attraction, "Maid in America," may have peeved the Shuberts. It failed to get over and has been a much-mangled piece since the opening. The "bit" depended upon in this show to attract is half-naked girls running all over the house.

The statement about "high class" audiences in connection with the Winter Garden will humorously appeal to those who know that the Garden draws only transient visitors in New York during the week days. The Garden's crowd for the vaudeville concert Sunday night seems a composite collection of the habitues of the "dancers" at the Broadway dancing cabarets, men and women who are only high class in their respective classes.

The Shuberts are paying Jule Delmar \$10,000 yearly, under contract, to secure talent for their shows from vaudeville. The Shuberts' biggest star, Al Jolson, is a vaudevillian. The Shuberts pay him \$1,000 a week and a percentage of the receipts while his show is on the road.

CABARETS

"Whether Waiters Trim" could have been the title of a discussion the other evening in a well known Broadway cabaret. But there did not appear to be any room for argument, since a headwaiter and a couple of his waiting men, called into the debate, admitted it was being done. The point was not settled, however, whether the waiters trim the house or the customers, though the preponderance of opinion favored the belief the guests were the main sufferers. The problem of waiters and a proper checking system has been the bane of every hotel man's life. A system that can not be beaten is yet to be devised. One of the largest New York hotels, supposed to have a perfect system, is said to lose \$50,000 yearly through it. Another flagrant instance is that of a famous restaurateur admitting that once upon a time his waiters put him out of business. The discussion in the cabaret, however, was the opportunity waiters had through serving joy parties late at night. This particular restaurant planted detectives in the place to learn how it might be done. The first trimming case reported was that of a waiter serving a party of eight, four men and four women, with each of the men having an individual check to settle. The waiter when settling time came, called around with the four checks, collecting the biggest check from each of the men. He did this through palming. The punishment for trimming is instant dismissal, of course, but the restaurant proprietors want to protect the guests, whether they are in just for dinner or for dancing after the show. A good waiter knows his party the minute he commences serving them. That is, he sizes them up. There are good and bad waiters among the trimmers the same as among those who serve. While a guest will never be protected by any system as long as two people connected with the house "stand in" together, the "desk" adding up checks is some preventive, although the single system that will protect a diner or a drinker is to pay for anything ordered as soon as it is served. And even then he will have to do some close scrutinizing, although the fellow out for a good time must expect to pay a little extra, if he's having it. Though the waiter doesn't get the change, some one else will, in nine cases out of ten, and as far as the spender is concerned, it's 50-50.

"The Witching Hour Witches" at Healy's (66th street) has been considerably improved by new people and numbers since the revue was first put on. Phillips & Hutchinson produced the piece, with some special numbers by the two men, while Ed. Hutchinson did the staging. James F. O'Brien and Adele Dennette are the leaders, doing very nicely whether leading the chorus of eight in the songs or doing

a specialty. Mr. O'Brien has an agreeable personality and works hard. Miss Dennette gets right into the spirit and that helps her to get over, in marked contrast to Renee Parker, the other principal woman, who goes through the show with an "up stage" expression as though condescending to have played in a cabaret revue after appearing in a London music hall production. Miss Parker could do something with a song if she would come down to earth. It's a habit that wasn't contracted at Shanley's where she was a cabaret single for a long time. The Four Welsh Rarebits, formerly dancing girls, with Bessie Clayton, are doing a neat English costumed number in this show. "Healy's by the Sea" is a specially written song, advertising Healy's Casino at Long Beach. It is nicely dressed in bathing costumes. Another attractively gowned number is in the first part. There are several changes, including one led by O'Brien and Miss Dennette, a Japanesey affair that is made quite effective by them. Miss Parker in the first part sang two similar songs, "My Bird of Paradise" and an awfully poor imitation of that hit. Miss Parker used the imitation first, flopping with it, but going over to several encores with the original later on. The Healy girls are very lively and help along in every way. They are Helen Jumar, Dorothy Ryan, Anna Le Mar, Fritzi Clingel, Esther Applegate, Caroline Bisland, Mildred Wallace, Millie Scott. The show is given in two parts, in the Healy main dining-room at 11.45, several of the numbers, without cohesion, being given on the ball room floor upstairs after that hour. Healy's restaurant's opposition is in its own building, upstairs. If the revue is drawing at all away from the dance place, it is accomplishing something worth noting.

Spring-summery weather has made itself felt at the Broadway dance places. "Up the road" or "down" the same way is where the people who like to enjoy themselves in the dancing fashion after dark are taking themselves. The Broadway cabarets are having a light trade around one and after. The revues are drawing business here and there, rather light as a whole since the girly affair has grown so common, but the people don't linger after the free show is over.

Marie LaVarre has been forced to leave the "Too Much Mustard" revue at Reisenweber's temporarily, owing to a sore throat. If all goes well she may be back next week. In all probability Miss LaVarre will be in the next big revue Ned Wayburn will produce.

The Thomas Healy Employees' Ball will be held Monday night at the Amsterdam opera house, with a Marathon Dance contest carded, for \$100 in gold, as a prize. The dance is to last one hour and 59 minutes.

BURLESQUE

By FREDERICK M. McCLOY

The regular season of the Columbia Amusement Co.'s theatres will close two weeks hence, May 8, although several of the houses will remain open for a brief supplementary period. A calm review of the major incidents of the past nine months discloses many achievements that must have a salutary effect upon the future of burlesque. Paramount among these is the removal of opposition from this immediate field. Nor is this achievement considered vitally important solely because of its direct influence upon box office receipts. There is a broader view than this to be taken of it. It means the complete expurgation of indecency from burlesque.

With equally emphatic assertiveness it may be stated the Columbia Amusement Co. is not responsible for this condition. To all intimately familiar with the operations of that corporation it is known that at the outset of its career a determined stand was taken against indecent burlesque shows and Columbia burlesque thrived under that policy. The then existing opposition, in an effort to prolong its very life, went in for the "rawest" kind of shows. The only way to wipe this out was to fight it with its own weapons. This the Columbia did at certain points and the ultimate result was the disruption of the Empire Circuit.

A fresh start was then made on the road to absolute cleanliness, and when this was well under way another opposition sprang up designed to make its appeal through indecency. Quickly and decisively this invasion was routed and today the Columbia is in full possession of the burlesque field. This achievement in itself is sufficient to distinguish the season now drawing to a close because it means, infinitely more than anything else, clean burlesque in the future. It is the realization of the hopes of the Columbia Amusement Co. and the resultant benefits will be felt generally by all who are identified with American theatricals, and particularly by everybody concerned with burlesque if for no other reason than that it removes cause for a feeling of shame for their calling.

Proceeding now with their preparations for next season, the separate managements may confidently look forward not only to greater prosperity than they have ever known, but to the enjoyment of self-respect and of public commendation that have all along been denied them through conditions the repression of which has cost them all so much labor, anxiety and money.

Buckingham Closing.

The Buckingham, Louisville, will close Saturday. "The Follies of 1920" was to have played next week there. The time was canceled, with Manager Whelen's consent.

Century K. C. Closed.

The Century, Kansas City, closed last Saturday and will be devoted to pictures until the reopening on the Extended Circuit next fall.

WATSON SISTERS SHOW.

If the Watson Sisters Show is not finishing the season pretty close to the top, a multitude of theatregoers all over the country have missed one of the best all round performances seen at the Columbia.

It is a typical Max Spiegel production, which means the limit in that element called "class."

The Watson Sisters are using the same book as last season and, barring a few old bits, it is sufficiently new to hold the interested attention of the audience.

Although Kitty and Fannie Watson are the stars of the organization, to their credit they refrain from self-assertiveness that deprives others in the cast of many striking opportunities to score. An engaging personality, good looks and enjoyable vocalism supplemented by a prodigal display of superb gowns, bring decided distinction to the Watson Sisters.

Mr. Spiegel has provided a good all round cast. Ben Pierce, the German comedian, and Lew Williams, the Hebrew, work well together in the principal comedy parts. Mr. Pierce long ago established himself among the most valuable players in his line in burlesque and Mr. Williams, by his originality in makeup and method and by his genuine skill as a comedian, is deserving of the highest commendation. I cannot recall a Hebrew impersonator appearing at the Columbia with greater success. Jack McGowan in a number of uncommonly well played bits discloses singing and dancing abilities of exceptional worth and he brings to his efforts a refinement and a degree of class rarely observed on the burlesque stage.

Fay Darling contributes a clever bit in the character of an Oriental girl and is conspicuous all through the performance for effective dramatic work. Mable Mahlum, the soubret, is pretty and sufficiently lively, and she leads several numbers in an altogether praiseworthy manner, while Charles M. Hinton and A. Hillier serve to complete a cast that is far above the average.

Such shows as this one of the Watson Sisters are distinctly helpful to the general scheme of advanced burlesque.

KEITH PALACE, PROVIDENCE.

The Westminster, Providence, R. I., closes its long career as a burlesque house Saturday. George F. Collier has arranged to give pictures there for a few weeks, when the house will be torn down.

It is said that the Keith interests will immediately begin the construction of a million dollar palace theater on the site.

Philly's Summer Burlesque.

The Gayety, Philadelphia, will begin a season of summer burlesque stock next Monday. Joe Howard and James Fulton will be in charge. The company will include practically all of Howard and Fulton's "City Belles" organization.

If you don't advertise in VARIETY, don't advertise.

INDECENT DANCER ARRESTED.

Hamilton, Ont., April 21.

Emil Agoust, who, with Sylvia de Beryl, are principals of the French "Apache" dance known as "Ma Cherie" were arrested here last Saturday, after the show ("The Charming Widows") they were with on the Columbia Extended Wheel had been at the Savoy theatre for the week. Agoust was released on bail, with his trial set for Monday, when he was sentenced to 30 days in jail for indecent dancing. An appeal was taken and bail set at \$200. It was furnished by George Stroud, manager of the Savoy, and the dancer returned to his show, which is at the Cadillac, Detroit, this week, opening Sunday, Agoust having come back here after the opening. It is not expected the dancer will return to Hamilton, if the appeal is decided against him.

Sam Levey, manager of the Cadillac, Detroit, also owns "The Charming Widows," which must have been in very poor shape as an attraction to have added "Ma Cherie" to it so late in the season, the dancing act having been out with Jean Bedini's show when the season opened, later leaving it and trying to play small time vaudeville, which did not want it after the opening week at the American, New York, the act being considered too rough for an average audience.

It is less than a month ago the Columbia Amusement Co. held a convention of its managers at the Hotel Astor, New York, warning them that burlesque on the Columbia circuit would have to be purged of indecency. Levey probably "took a chance" believing he could excuse himself on the ground the indecency elimination proclamation did not go into effect until next season.

NORTHWESTERN DEAL.

James H. Rhodes, recently manager of the Gayety, Milwaukee, has been retired from that position through a deal that has been effected whereby the Northwestern Amusement Co. takes control of the burlesque houses in Milwaukee, St. Paul and Minneapolis.

Mr. Rhodes has been succeeded by John Whitehead, former manager of the Empress, Milwaukee, where Jack Reid has for several weeks conducted stock burlesque.

Mr. Rhodes will be assigned to the management of one of the Columbia Amusement Co. houses at the beginning of next season.

WROTHER BACKED DOWN.

Ed. Lee Wrothe notified Col. Roche, manager of the Columbia, Chicago, that he would not appear with "The Ginger Girls" at that house if the colored act engaged for the race track scene was allowed to go on. Upon the arrival of the company Sunday morning, Manager Roche interviewed Mr. Wrothe and the comedian receded from his position and opened.

Colonial, Columbus, Next Season.

The Colonial, Columbus, O., has been secured by Harry Hart, of Cincinnati, and will be included in the Extended Circuit next season, taking the place of the Empress.

EXCESSIVE TRANSPORTATION.

Under the new passenger tariff that will go into effect May 1, approximately 12½ per cent will be added to the transportation expenses of all the shows. The fare between New York to Philadelphia, heretofore \$1.80, will be increased to \$2.03. This is one of the shortest jumps made by burlesque companies and the effect on a long haul such as Omaha to Minneapolis may be quickly computed.

Seventy burlesque shows, averaging 38 people, 4,000 vaudeville players and around 3,000 employees of all kinds in other branches of the business aggregating fully 10,000 fares every week for an average of 32 weeks means an addition of many hundreds of thousands of dollars to the operating expenses of the show business without a chance of an offset in any direction.

With the railroads imposing this burden and the Theatrical Mechanics' Union exacting the employment of an extra and wholly useless stage hand, burlesque managers have sufficient reason for registering a strong complaint with the Managers' Association.

LIFE MEMBERS.

Armstrong, Wm.	Ketler, Jos.
Arnold, Gladys.	King, Chas. J.
Ball, Ernest R.	Kiuting, Ernest.
Bergman, Henry	LaMont, Bert.
Black, Ben.	Lancaster, John.
Brannen, Jeff.	LaRue, Grace.
Brown, Alex	Lee, Jules W.
Brown, Tom.	LeMaire, Geo.
Carroll, Earl	Levy, Bert.
Castano, Edward.	Lewis, Tom.
Clark, Edward.	Lloyd, Alice.
Cohan, Will H.	Lohse, Ralph.
Coleman, Harry	Lorella, Collie.
Conway, Jack.	Lotay, Joe.
Cooke, Will J.	Lorette, Horace M.
Corbett, Jas. J.	Lynch, Dick.
Corelli, Eddie.	Macart, Wm. M.
Corson, Cora Young-	Mace, Fred.
blood.	Mack, Jos. P.
Coyne, Joseph.	McCree, Junie.
Curtis, Samuel J.	McDonald, Chas. M.
Dalley, Robert L.	McMahon, Tim.
Delmore, Geo. E.	McNaughton, Tom.
DeTrickey, Coy.	McNeill, Lillian.
Diamond, Marc.	McPhee, Chas.
Dick, William.	Melrose, Bert.
Dickey, Paul	Monroe, Geo. W.
Dixon, Harland.	Montgomery, Dave.
Dolan, Jas. F.	Morton, Sam.
Doyle, Patsy.	Murray, Elizabeth M.
Eldrid, Gordon H.	Nawn, Tom.
Eltzinger, Julian.	Niblo, Fred.
Emmett, Cecil.	Nolan, Jack.
Emmett, Leon.	Nolan, Billy.
Evans, Frank.	North, Frank.
Fagan, Noodles.	Patti, Greg.
Farrell, Chas. H.	Payton, Corsee.
Fay, Frank.	Prince, Arthur.
Fay, Gus.	Provol, N.
Fogarty, Frank.	Rabe, Harry.
Ford, A. A.	Reeves, Billie.
Foyer, Eddie.	Reid, Jack.
Gardner, Happy Jack.	Rogers, Will.
Garvie, Edward.	Rooney, Pat.
Gaylor, Bobby.	Rosa, Eddie.
Grant, Alf.	Russell, Marie A.
Gray, Mary.	Russell, Thos. P.
Green, Burt.	Ryan, Thos. J.
Griffin, Gerald.	Sanford, Walter.
Griffith, J. P.	Sawyer, Joan.
Groves, Hal.	Sidman, Sam.
Halliday, William A.	Simmons, Dan.
Hascall, Lon.	Smith, Tom.
Herbert, Chauncey D.	Stafford, Frank.
Herman, Dr. Carl.	Stone, Fred A.
Higgins, Robt. J.	Van, Billy B.
Hughes, J. J.	Vaughan, Dorothy.
Hume, Dick.	Ward, Hap.
Inza, Robela.	Waters, W. W.
Jess, Johnny.	Watson, Jos. K.
Jolson, Al.	Weber, Johnnie.
Keenan, Frank.	Welch, Thos.
Kelly, Harry.	Willard, C. E.
Kelly, Lew.	Williams, Sam Ellmore.
Kelly, Walter C.	
Keough, Ed.	

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

Weingarten's Detroit Stock.

I. H. Weingarten will install stock burlesque for the summer at the Gayety, Detroit, commencing May 23.

VARIETY

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George H. Summers may rebuild his Mountain theatre at Hamilton, Ont.

The Hudson, Union Hill, N. J., closes its vaudeville season April 24.

Grace De Mar is playing two of Keith's houses next week.

Tom Jones, who has been ill in Liberty, N. Y., returned to New York this week.

The Farber Girls are laying off in Chicago, due to the illness of Connie Farber.

Kate Cheevers is back at duty in the C. O. Tennis office, after a recent illness.

W. D. Fitzgerald will run the Al-lentown, Pa., park this summer, with musical stock probably the policy.

Maxine Bros. and "Bobby" opened on the Fox time Monday, placed by Irving Cooper.

A divorce was granted Harry C. Ban-nister at Port Clinton, O., from his wife, known professionally as Crystal Vizzard.

Charlie Inness and Maud Ryan (Mrs. Inness) expect to do a little private celebrating April 26, their 16th wedding anniversary.

The Utopia theatre at Painesville, O., is in the hands of a receiver. Bob Manchester is president and general manager.

The smallpox scare in sections of Iowa which has hurt all amusements of late, is now over and things theatric-ally are picking up a bit out there.

Harry Weber has taken over the Bradley Auto Supply Co., on West 50th street, placing his brother, Vic-tor, in charge. The Bradley concern carried everything in the way of ac-cessories, and the Webers propose to make it a direct plant for auto supplies for the profession.

The Marcus Loew nine and the Will-iam Fox team are slated to cross bats somewhere on neutral territory next Sunday.

Frederick Burton is to leave the cast of "Along Came Ruth" in Detroit this week. The show will open in Chicago next week for a run.

Johnny Collins has fixed upon the approximate date that he will become a father. Mrs. Collins is profession-ally known as Dorothy Regal.

Evelyn Delmar (Delmar Sisters) was operated upon at the Fordham Hospital this week for blood poison-ing.

Mrs. W. J. Hollister (Holmes and Hollister) underwent a successful op-eration at the American Hospital, Chi-cago, this week.

Zach Harris returned to Broadway this week with a new show scheme up his sleeve. He expects to stay here-abouts a month or so in order to get it in operation.

William Woolfender has resigned as Secretary of the Comedy Club. Manwaring succeeded him.

David Belasco has accepted a play from Maurice V. Samuels, an attorney.

Tom Water's Vaudeville show, re-cently wiped out by fire, has replaced all wardrobe and equipment and will continue to fulfill outstanding con-tracts. The aggregation will close May 8 after a 20-week tour.

Holmes and Wells, playing a return season engagement with McIntyre and Heath's "Ham Tree" have been offered a season's contract with an-other musical comedy as well as an attractive figure for a picture manufac-turer. They may choose vaudeville.

"American Night with American Composers," which is being given for the benefit of the American Fund will be held at the Academy Ball Rooms at 109 West 79th street, Monday evening, April 26. Capt. H. S. Perkins is in charge. The stage is to be under the direction of G. Warren Lanson.

CORRESPONDENTS WANTED

VARIETY has an attractive proposition to submit to those wishing to become VARIETY correspondents.

The proposal will not interfere with other pursuits. It can be used to advantage in any city and active people may develop it into a permanent income.

Harry Emmett has left St. Luke's Hospital, Cleveland, and has been re-moved to the George Washington Hospital, Washington, D. C. Emmett is late of "High Jinks."

The summery weather Monday af-ternoon spoiled matinee business all over town. It was the lightest Mon-day of the season in the big time, small time and burlesque theatres.

The fire which swept through De-catur, Ill., Wednesday morning caused little damage to theatrical interests there, nor were any of the acts play-ing the town affected in any way.

Jim Diamond spends his Sundays looking for a proper site on which to build a home. He's been to Free-port, Long Beach and Rockaway so far, and is still undecided.

Terre Haute and Evansville, two of the best towns in the middle west sup-plied through the Western Vaudeville Managers' Association, will close down for the summer May 2.

A fire of unknown origin broke out in the rear of the Orpheum, Nashville, Sunday morning, causing a \$1,000 loss to the new stage fixtures that were erected for the opening of the house as a picture stand this week. The audi-torium was unharmed, the fire being confined to the stage. Building fully insured.

Lillian Lorraine was to have opened a six weeks' western tour in St. Louis next week but she decided she wanted to stay in New York.

Tom Brown, of the Six Brown Brothers, parted with a \$20 bill Mon-day while autoing along 7th avenue. So was another auto. The two met. Then Tom faced a summons and peeled out the twenty.

Van's Novelty Co., playing to pop-ular prices and doing daily matinees, with J. C. Raglan, manager, and P. S. Mattox, business agent, opened at Malden, Mass., the last half of last week. The principal acts are Lewis and Devere, Henella and Rosa, George Bradley, and the Van and Rinehart musical tab.

By legitimate enactment the former liberal divorce statue has been restored in Nevada, and Reno is again the Mecca for unhappily married men and women. The period of necessary resi-dence has been reduced from one year to six months. Reno is already being filled up with easterners looking for permanent separation. Several from theatricals are among the early rush. William H. Schnitzer, the Reno attor-ney, noted for the facility in which he secures the final decree for those rep-resented by him, has again taken up his office in Reno.

TOMMY'S TATTLES.

By Thomas J. Gray.

New York is a great town. If you buy a theatre ticket at the box office, it costs you two dollars. In a cigar or drug store they only cost \$1.25. What big salaries theatre treasurers must get.

There are about six theatres in New York built to accommodate less than 300 people. It saves carrying a show manager. While the leading man is playing his part he can also count up.

This is the time of the year they start passing out the invitations for the summer homes—so you'll forget it by the time the summer gets here.

Things Not to Tell a Woman.

That she's fat.
That she's thin.
That she's too stout.
That she's too tall.
(Moral—Mind your own business.)

Some one is going to make a film called "Prohibition." If it requires a big cast they'll have a hard time get-ting actors.

Why They Never Had a Chance.

"They wouldn't take the wife so I couldn't take it."
"Every time any one catches me the pipes are always bad."
"There's a certain guy keeping me out."
"I couldn't stand for any stage man-ager bawling me out."
"How can any one see you when you're always on number two?"
"There's a lot of luck in show busi-ness."
"They're afraid to let me get in right."
"I wouldn't work for the money they offered."
"It's because I wouldn't give up—that's the reason."

See they are offering \$25 as a prize for an amateur song writer's contest. That's more money than most pub-lishers want to give to the pro-fessionals.

The Novelty, Brooklyn, this week has burlesque; Richy Craig's "Merry Burlesquers," with Millie De Leon, added attraction. The house reopened recently with pop vaudeville, independ-ently booked. The vaudeville failed to go and burlesque was chosen. The Novelty will play "turkeys" with an added attraction weekly. The second week's show will have Corse Payton as the extra feature. Connie Roe is the manager, having taken over the house a few weeks ago.

M. H. Saxe's 116th Street theatre, which has been playing pop vaudeville for some time and which will play legitimate combinations next season under the booking direction of John Cort, is going to inaugurate a new sea-son of stock next week, the company being engaged by Jay Packard. There was talk of returning Beatrice Morgan up there as leading woman. The opener will be "Bought and Paid For."

WITH THE PRESS AGENTS

The "Theatrical Trust" investigation looks cold. It came at the wrong time. About six years and four hundred instructors would be required to inform government officials properly on theatrical conditions just now—and then they wouldn't know what they were talking about. It is said a couple of producing firms in the legitimate started the investigation, through complaints. Another tale is that an outside vaudeville manager with some influence made it felt at Washington, after he had had several acts "culled out" of his programs. In either case and branch, legit or vaudeville, the Government would find the field wide open now as far as it is officially concerned. Bookings over this season in the legit are far removed from a monopolistic aspect, while in vaudeville with the acts lying around looking for engagements, and several circuits paying as high as \$1,200 weekly for feature turns, there remains little chance to convince the Department of Justice any sort of a theatrical trust is in existence. Some people believed the reported break in the negotiations for a merger of the Shubert-K & E-factions was due to an intimation an investigation would shortly be commenced, but that is not so. The break between those two were on the level, with J. J. Shubert and A. L. Erlanger calling each other some inelegant names before the finish arrived. However that newspaper talk and the cut-rate agitation may have diverted the attention of the Department to the legitimate. The investigators are still calling before them managers and agents, but it is conceded the government picked the wrong time. However it will work well in one way, the theatricals managers will be able to get away with murder for the next ten years before any one can again impress the government sufficiently to cause it to take on another official blind hunt.

The story men with the Barnum & Bailey circus when in the midst of doing good work met with misfortune. Dexter Fellowes was called home to Fitchburg, Mass., by the death of his aged father. Sunday and Monday William L. Wilken was so ill with la grippe he had to remain in bed. Wilken got some dandy spreads in the Sunday papers on the circus show given for the Bellevue Hospital folks last Saturday. Jay Rial and Roy Feltus are already in Philadelphia, where the circus goes next week.

The No. 2 "High Jinks" will close May 1, having completed a 35-week tour of the east. The company has been managed by Frank Arnold with Fred Daly ahead. The two companies of "High Jinks" have played longer seasons on the road than any other musical piece this season. The "No. 1" company is in Kansas City and will play St. Louis, Cleveland and Pittsburgh before closing.

Victor Morgan, editor of the Cincinnati Post, is using two men to cover the legitimate productions in that city. One is the regular staff reviewer and he gives a critical review, while the other looks upon the play from the audience's side. Their opinions are printed and vary greatly.

The Chicago "On Trial" company, which closes its Windy City engagement tomorrow night, will return to New York and disband.

Billie Burke has wound up an unusually successful tour of the south and is now headed for the Pacific Coast. Miss Burke's business everywhere on her southern dates was phenomenal. This is backed up by some of the road companies that ran afoul of the Burke show.

Harrison Grey Fiske was discharged from bankruptcy Monday by Judge Hand when no creditors appeared in opposition. In his voluntary petition filed Dec. 30 showed liabilities of \$94,198 and nominal assets of \$78,592.

George Alabama Florida left New York last week to travel ahead of the Rice & Dore water carnival. G. A. made Pittsburgh his first stop. The show is going to New Orleans via water route.

Al. Williams, ahead of Neil O'Brien Minstrels, is back on Broadway. The show closed in Wilmington, Del., Saturday.

Charles Miller, the chief booker of the William A. Brady forces, has returned from a stay at French Lick Springs, Ind., where he took the baths.

W. Scott Matraw, manager of the opera house, Watertown, N. Y., was in New York this week lining up feature films for his house for the summer.

A. C. Weiss, publisher of the Herald, Duluth, Wis., and a director of the Associated Press, reached New York Monday to attend the big meeting of the A. P. and to see some of the Broadway shows.

"Sinners" will in all probability stay over the summer at the Playhouse.

The proceeds of the last of the season's balls at the Automobile Club of America to be held April 29 will be donated to the Actors' Fund.

The Friars will tender John Ringling a dinner at the Hotel Astor May 2.

Al. Flatco may produce "Wedded Bliss," a musical comedy, providing present negotiations with the Sterling & Welch Co., Cleveland, are consummated. It's figured to present the piece about May 15.

Lee Parvin, who has been ahead of "Peg o' My Heart" for 32 weeks, is now handling the New York Sun-Chicago Herald War Pictures.

Charles Klein reached New York from Europe last week.

WOOD'S WEAK HEART.

Al Woods' heart weakened at an expense of \$1,000 to him, when the manager saw his show "Don't Shoot" in Wilkes-Barre last Saturday. That was the final day for the new production, but before ordering it away where the critics could never see it, Al sent Lee Shubert \$1,000 in a check, with an explanatory note saying that he had seen the piece for the first time, and Lee needn't blame it onto him.

Lee Shubert had invested \$1,000 in the production upon the say-so of Woods. Mr. Woods set a managerial precedent by the voluntary action of returning an investment after a failure had been produced.

Not so long ago, according to the story when a large show and an expensive one was first put on the stage (and which up to that time had been "backed" by a very small coterie of favored showmen), the piece was decided to be an undoubted flivver. It was then that several direct and indirect affiliated managers were casually informed they had been "declared in" for different amounts, the show meanwhile being held on the boards a few weeks longer. So far as known the "fortunate" investors did not object—but not because they didn't want to!

FOR SUMMER "STICKS."

"The Tipperary Girl," with Mayme Gardner featured, the piece being a musical comedy, has started out for a two months' "stick" tour.

William Cushman has out "Panhandle Pete" for a spring and summer road tour, the piece reverting to Jones & Crane, Chicago, for next season.

"Ten Nights in a Bar Room" has been organized for an extended tour through the one-nighters in the wild and woolly.

"A Town Fool," with Harry Green featured, takes to the wilds August 19 for a new tour.

EIGHT "BED" SHOWS.

Selwyn & Co. will send eight companies of "Twin Beds" on tour next season. This season there were three companies playing the farce, two on tour and one at the Fulton, New York.

The first company to take to the road will open July 19 and the eighth will open Sept. 19.

YIDDISH SHOW ON COAST.

Los Angeles, April 21.

The Silbert Yiddish Co. opened at the Morosco this week playing to a big audience. This is the first play shown at the Morosco in two months.

WAYBURN'S FARCE FAIRLY FUNNY.

Philadelphia, April 21.

The new farce, "She's In Again," was opened Monday at the Broad. It contains the usual marital mix-up and community bedroom situations which seem to be inevitable for most farces, especially French. "She's In Again," as adapted from the French by the way of England is fairly amusing in spots and will probably even be more so when some of the players become more familiar with their cues. Rapid fire repartee is quite essential to farces, but there were continual waits between the conversations, and although some were only slight still much of the "snap" was lost.

The farce deals with the affairs of one Aubrey Brighton, who thoughtlessly brings home a middle-aged milliner, slightly puffed, after the best part of the night among the bright lights of Broadway. With the milliner comes an aunt from Kalamazoo, a chorus girl from the Great White Way and a young blade with whom she is enamored. After dealing them out among the rooms of his apartments all go to Lakewood, where the young blade's family reside and where they were all dealt out again, only this time to one bedroom. Complications are straightened out in the usual manner.

The experience of four members of the cast manages to impart some merit to the performance. There are Ada Lewis, Mrs. Stuart Robson, George H. Schiller and Edwin Nicander. Miss Lewis is the best, but unfortunately has nothing during one act, never appears, in fact. But Miss Lewis does the somewhat soused and entirely sentimental milliner to perfection. Mrs. Robson, as the aunt from Kalamazoo is fair, fat and funny; Mr. Schiller is not quite so funny, and Mr. Nicander quite at home as the blade. Arthur Aylesworth as Aubrey Brighton works too hard to be amusing and it is generally understood that there is nothing very funny about hard work. The Honorable Helen Montagu is merely a maid who finally appears to the apparent surprise of Mr. Aylesworth and the undoubted astonishment of the audience, in a bath tub.

The intricacies of "She's In Again" were originally conceived by Paul Gault. An English adaptation was made by Sidney Blow and Douglas Hoare, and then it has been "Americanized" by Thomas J. Gray.

The staging of the piece was under the direction of Ned Wayburn and he has more than been successful in this respect.

LEAVES "SARI."

Kansas City, April 21.

Irene Pawloska, prima donna with Henry W. Savage's "Sari," left the organization here last Saturday. She has signed a contract to appear under the direction of Campaninni as a member of the Chicago Grand Opera Company for the next five years. This move may result in a law suit as it is understood the Savage management objected rather strenuously to the prima donna leaving.

BEATRICE NICHOLS.

When Oliver Morosco, the western producer, was grooming "The Songbird," the newest play by the Hattons, for its Chicago premiere, he was confronted with the problem of selecting an all-star cast to support Jane Cowl. Particularly, he desired an ingenue of grace, charm and youth for the role of Mary Lee.

Beatrice Nichols was given the part to create in Los Angeles. After viewing her performance the manager called the authors aside and said: "There's the ideal Mary Lee; who could play her better?" And Miss Nichols was persuaded to go east with the production, which opens at Cohan's Grand, Chicago, April 25.

Beatrice Nichols (her photo appears on the front cover this week) is one of the best ingenues the American stage has produced. She has been successful since first taking up the stage as a profession—a few years ago—and she appears to have a brilliant future. Three years under Morosco management on the Coast, during which period she enacted almost every conceivable role, has given her an experience few actresses have enjoyed and has made her an artiste of the finished type.

During her meteoric career before the footlights, Miss Nichols has supported many well-known stars. She has taken the leading roles in "Baby Mine," "The Virginian," "Peter Pan," "The Elixir of Youth" and a score of other plays, in addition to running the entire gamut of standardized stock productions.

Miss Nichols possesses, besides beauty, a graceful figure, a magnetic personality and a creative mind.

"WILD OLIVE" TIRESOME.

Los Angeles, April 21.

"The Wild Olive," a new play by Elmer Harris (author of "Pretty Mrs. Smith") taken from Basil King's novel of the same title, was produced at the Burbank Monday. It is in four acts with the scenes laid in the Adirondacks and New York. The piece is full of talk and quite impossible.

A table scene in the first act threatened the audience with mental indigestion and the consensus of opinion seems to be that "The Wild Olive" will experience few thrills beyond Los Angeles. It is said to be scheduled for Broadway.

A. E. Anson, Alice Fleming, Winfield Kingston, Walter Catlett and Louis Neumson were delegated to handle the leads, but their excellent acting and untiring efforts failed to redeem the play.

BALL PRIZES.

Miss G. M. Gorham was awarded the first prize for the woman selling the greatest number of tickets for the recent White Rats Masque Ball, in the shape of a dress contributed by Maurice Mendel. The gentleman receiving the first prize for selling the greatest number of tickets is Edward Castano. The prize was a full-dress suit contributed by Mack's Clothes Shop.

If you don't advertise in VARIETY, don't advertise.

CHICAGO OLYMPIC TOSSES BOMB INTO "CUT RATE" TICKET CAMP

To Offer "Along Came Ruth" at \$1 Top—Reduces Prices to Compete With the Rebate Coupon Policy at Other Houses. Shuberts Assert Olympic's Plan is "Alibi" For Small Scale of Prices—General Battle Among Windy City Legits Threatened.

Chicago, April 21.

A story emanating from the press department of the Olympic this week brings an announcement of a proposed war to be waged against the competing theatres in Chicago that are taking advantage of the cut-rate schedule in the sale of tickets. The initial move will be a generous slice in the admission fee for "Along Came Ruth" opening at the Olympic next Sunday. The top price for this show will be one dollar.

The Shubert faction here declare this simply to be an alibi for the small scale of prices, claiming the production to be a dollar show at best. An agreement between the Shuberts and Klaw & Erlanger is in force prohibiting such a cut and according to the Shuberts, the excuse is offered to cover the action. Just how far the disagreement will go is uncertain, but the future apparently holds some interesting moves that may eventually result in a general battle among the legitimate theatres in town.

SHOWS IN 'FRISCO.

San Francisco, April 21.

Kolb and Dill are doing a good business at the Alcazar in the new Stammers-Orlob revue, "This Way Out."

"Potash and Perlmutter" started its third week well at the Columbia.

"The Birth of a Nation" film is registering substantially at the Cort.

SHOWS OPENING.

"For the Love of Mike," carrying 20 people, playing Pennsylvania time, has opened a spring tour and the show did surprisingly well for its first week's stands. John Nicholson will stay out as long as the returns show profit.

May Irwin, in her own show, "13 Washington Square," management, Kurt Eisfeldt, opened to an almost capacity house in the Newell Opera House, White Plains, N. Y., last week. The show made a favorable impression and the star received an ovation. Miss Irwin's spring tour will last two weeks (one nighters), she planning to bring the piece into New York early next fall.

SHOWS CLOSING.

"The Trail of the Lonesome Pine" closed in Toronto Saturday. Charles Phillips, ahead of the attraction, is back in New York preparing to go out in advance of a War lecture.

Cohan & Harris' "Seven Keys to Baldpate" will close in Seattle Saturday and return to New York.

"Under Cover" (Western) closes in

Reno May 2 and jumps back to this city.

May Robson in "Martha by the Day" closes her tour in Atlantic City May 9. "Damaged Goods" closes in Buffalo Saturday.

Neil O'Brien's Minstrels closed last Saturday at Wilmington, Del., and will reopen early in August. The show had the best season O'Brien has yet experienced as a minstrel star.

Julian Eltinge in "The Crinoline Girl" will close in Minneapolis April 21.

"The Prince of Pilsen," on tour 35 weeks this season, will close at the Bronx opera house Saturday.

William Faversham will close his tour in "The Hawk" in Philadelphia May 1.

"Under Cover" closes in Hazelton April 24. This is the number three road company.

The Rose-Tannen "Potash and Perlmutter" company brings its season to an end in Detroit May 8.

William Faversham closes in Easton, Pa., May 1.

McIntyre and Heath are expected to close their long tour May 19, Hudson, N. Y. Sewlyn & Co. are closing the last of their "Twin Beds" companies April 24 in Springfield, Mass. This is the company that got started Washington's birthday. The business has not been as large as expected although the show will be reorganized for a new tour next fall.

"The Passing Show of 1914," a Shubert musical production, closes this Saturday at Albany, N. Y. Another Shubert company, "The Whirl of the World," closed in the same city last Saturday.

TRENTINI OUT.

Emma Trentini will leave "The Peasant Girl" Saturday, to be succeeded in the leading role of the production at the 44th Street by Edith Thayer.

The management and Miss Trentini have failed to agree. Her terms with the show were ten per cent. the gross, with the singer guaranteed her share should not be less than \$1,000 weekly.

Aftermath of Divorce Action.

Chicago, April 21.

Abraham H. Nussbaum, the leader at the Auditorium, is being sued by his wife, who demands a divorce with alimony. The suit was instituted Wednesday last week and Thursday Mrs. Nussbaum's furniture was smashed by two men, one of whom is waiting a hearing in police court through it.

STOCK RECORD.

Richmond, Va., April 21.

The Grace Scott Stock Co. closed here Saturday night to move into the Masonic, Louisville, after establishing a remarkable record for the south, the local engagement running over a period of 66 weeks.

NO SHOW THIS YEAR.

"Pink" Hayes, of the Selwyn office, received a wire from the local managers at Renovo, Pa., last week which read as follows: "Wish to play 'Twin Beds.' Can give you date. Have not had an attraction this year. Business good."

Now the question in the Selwyn office is "How does he know that business is good if he hasn't had an attraction in a year?"

NEW PRESS REP.

John Montague, who has been on tour in advance of Julian Eltinge in "The Crinoline Girl," has returned to town and has replaced Al. Strassman as general press representative for A. H. Woods. Strassman will in all likelihood be connected with a summer amusement enterprise.

FIELDS REVUE PEOPLE.

"Hands Up," the Lew Fields summer revue, has been in rehearsal for more than a week. The chorus has been called both mornings and afternoons. During the week the principals reported as engaged included Sam and Kitty Morton, Maurice and Walton, Fanny Brice and Bobby North.

KLAW TO RETURN JUNE 1.

Marc Klaw will sail from San Francisco this week for Honolulu to be gone three weeks. He will return to New York via the northwest, leaving Seattle so as to arrive in New York by June 1.

NOT GOING TO COAST.

The tours to the Pacific Coast of Maude Adams and John Drew have been cancelled because of the bad business conditions prevailing in the far west. Both of the stars will remain out until about the middle or latter part of May playing toward the East.

NOT THIS SALISBURY.

San Francisco, April 21.

Charles Salisbury, the advance man, is at the Cort theatre here and wishes it denied he is the Charles Salisbury reported dead several weeks ago.

MINER'S BRONX FOR STOCK.

A deal was closed Wednesday whereby Edward Ornstein who has been managing the stock at the Wadsworth will take over Miner's Bronx theatre May 10 to inaugurate a season of stock at that house. The opening bill will be "Madam X," with Adelaide French in the title role. The house will play matinees at 10-20. Evening prices will be 10-20-30.

If you don't advertise in VARIETY, don't advertise.

CONSIDINE COMING.

(Continued from page 5.)

ern time. The Loew eastern time is variously reported, as far as profit making on the whole for this season now ending is concerned. Some say the Loew Circuit has made money east while others claim it will do well to break even, through having a number of losers to charge up against its winners. In the latter class the leaders are the Orpheums, New York and Boston, and American, New York.

All outstanding contracts issued for the Loew western time will be played out. The gradual closing of the western string will take care of many while the balance will be routed around the Eastern division of the Loew Circuit.

Chicago, April 21.

When Aaron Jones, of Jones, Linick & Schaefer was asked the firm's position in the transfer of the Loew western houses back to Sullivan-Considine he stated their houses would continue to have Frank Q. Doyle as the booking manager. The three theatres which have played Loew acts (Colonial, American and McVicker's) are under the management of Jones, Linick & Schaefer. The Empress, a Sullivan-Considine theatre, has been playing Loew road shows. It is also understood Walter Keefe will remain as Chicago representative for the Loew Circuit.

Coincidentally or otherwise, Loew's New York theatre Monday and Tuesday of this week advertised the showing of a film there entitled "The Closing of the Circuit."

KOLKER SHOW CLOSED.

Chicago, April 21.

"Our Children," in which Henry Kolker starred in this city, closed in Cincinnati Saturday night.

The piece will be played by a selected company around Chicago in the Imperial, Crown, National and Victoria. As reproduced by Jack Lait, it will open at the Victoria May 2.

"Help Wanted" will be put on by Mr. Lait and placed in the La Salle for one week preceding that house's musical stock season this summer. It has been rumored Lait will open a Sophie Tucker girl show at the La Salle next season. The show Mr. Lait is to produce for Miss Tucker will in all probability open at the Cort in September.

\$75,000 FOR OPERA ASSETS.

Chicago, April 21.

The assets of the Chicago Opera Co. were sold at auction last week to William O. Melcher, real estate broker, for \$75,000. They included scenery and costumes. Mr. Melcher may have been acting for the new opera company, lately organized.

"FOLLIES" ENGAGEMENTS.

Mae Murray was engaged this week for the new Ziegfeld "Follies."

Justine Johnson, of the "Chin Chin" show, who is also a late "Follies" acquisition, piqued Charles Dillingham when he heard of her Ziegfeld engagement and the girl straightway got her "notice."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Fiske O'Hara, Palace.
Mary Shaw, Palace.
Olympia Desvall, Palace.
Richard Carle and Co., Palace.
3 Aukers, Colonial.
Taylor Granville and Co., Royal.
Henry G. Rudolph, Royal.

Carrie Goebel Weston.
Violiniste.
12 Mins., Two.
81st Street.

Carrie Goebel Weston, the California concert violiniste, making her initial eastern bow under exceptionally trying circumstances, registered a decidedly favorable impression and looks like a worthy and immediate candidate for the better grade of vaudeville bills. Miss Weston is accompanied by Mar-iam Prevost, the couple offering a carefully constructed repertoire of classics including "Melody on G String," "Humoresque," "Gypsy Airs" (Hungarian dance melody) and the Fantasia from "Rigoletto," the latter a piano solo by Miss Prevost. Both girls present a youthful yet dignified appearance, in attractive afternoon gowns, and have arranged their specialty with a view to eliminate all superfluous waits and introductions, the period being wholly employed in an artistic demonstration of ability. Miss Weston knows her instrument, works with a pleasant and confident air and can satisfy the most skeptical. Miss Prevost is an accomplished pianist and adds to the general appearance. A medley of light popular music might be added without blemishing the classic routine and a programed description of the numbers might better replace the cards now in use. Wherever a music loving audience gathers this duo will make an excellent attraction. With the current scarcity of good "straight" musical acts there should be a ready demand for the Misses Weston and Prevost in big time circles. *Wynn.*

"On the Veranda."
Musical Comedy.
22 Mins.; Full Stage.
American Roof.

"On the Veranda" has three boys and three girls. They are in a co-ed college, each having his own sweetheart. One bashful boy is kidded by the other two on his awkwardness in making love. Songs here and there, all production numbers. One of the boys is a singer, another a dancer, and the third a comedian, of no mean ability. This last young fellow has much personality that takes from the minute he comes upon the stage until the finish, which has a comedy scene that may be remembered for some time. The girls sing and look sprightly and are well dressed, making two changes, as do the boys likewise. The act abounds with bits that are new and worth while and the song numbers are catchy. "On the Veranda" is attractive and can be operated reasonably. *Fred.*

Genia D'Agarioff.
Russian Baritone.
17 Mins.; One.
Colonial.

For those who cannot make out a single word of D'Agarioff's singing there is much to be seen in that Russian outfit this young man wears after his first song. For some time we have had the wrist watch and dudads for men, but this is the first time pearls have been worn around the neck by vaudeville masculinity. D'Agarioff sports an outfit which the program says was designed and executed by Lady Duff Gordon. D'Agarioff wears the regulation Russian boots of light material, a gold cloth coat studded with brilliants, edged with sable and a blue blouse with a green girdle effect, cerise brocaded satin breeches and a military turban-topper that had an aigretish-looking trimming in front. And he also carried a sword that flashed golden in the footlights. By the time one has sized up his dress parade effect he has sung his little piece and stalked Czariskly off the stage. The young man, so the program says, is a baritone from Petrograd, Russia. He opened in a Pierrot costume and sang grand opera. He followed this with another dish of highbrowed music and then sang a number in English that returned him applause, as the Colonial audience understood him. In operatic neighborhoods D'Agarioff will receive the palm. Where they don't care two snuffles about g. o. D'Agarioff will do a flop that can't be understood in Russian. But that suit of his will go anywhere. And don't forget those pearls around the neck. The man at the piano was George Harriss. *Mark.*

"Gypsy Life" (9).
Songs and Dances.
13 Mins.; Four (Exterior).
Jefferson.

Of the nine persons in this foreign act, one appears in the orchestra pit as director. The lobby billing says it's a Hungarian outfit while the stage routinn bespoke Russian nativity. Three men and five women appear in Pierrotish garb for the dancing finish with the Russian legmania featured. There are songs and one girl plays a violin but does not get what she should out of this musical bit. One woman in Spanish raiment does a dance that resembled a "cooch" under restraint more than anything else. The voices lacked volume when singing was attempted. The strength of the act is in the dancing by the men. Will find more favor in the pop houses than anywhere else. *Mark.*

Moralis Bros.
Jugglers.
10 Mins.; Full Stage.
Harlem Opera House.

Two men, evidently foreigners, are presenting a neat little juggling and balancing act. No stalling, and the finishing number looks very big from the front. It is the balancing of a billiard table on the end of four cues. The act is a very good small time opener. *Fred.*

"Nobody At Home."
Tabloid.
1 hour, 30 mins.
Union Square.

New York's first practical introduction to the tabloid branch of the amusement industry provided a decidedly pleasant surprise in Johnny Galvin's "Nobody At Home," a condensed and reconstructed version of a former popular musical piece. While the absence of low comedy gives the production an artistic atmosphere, it rather handicapped the running at the Square, where the patronage appreciate the so-called "hokum" in preference to light comedy around which Galvin has built his entertainment. Nevertheless the audience accepted the new policy with open arms, and if applause counts for anything the experiment can be credited with success. The show is given in two sections with a vaudeville act between. Galvin works "straight," handling the bulk of the comedy with a short but entirely adequate cast in support. Irene Drew is principal woman, with Mary Densmore running second. A male quartet bolsters up the vocal department while the balance of the principal work falls to George Teeters, in blackface, James Galvin, a character man, and Lew Hampton working "straight." The story is of the nephew of a wealthy but eccentric old man whose ambitions are to see the boy properly wed. The action takes place around the nephew's home on the day of uncle's arrival. The comedy centres in the young chap's efforts to procure a woman who will temporarily masquerade as his wife. The book is interrupted by the inevitable numbers, every one well staged, well dressed and equally well delivered. It might be early recorded Galvin has an excellent chorus, each measuring up to appearance requirements and making an excellent singing short chorus.

The second section introduced nine numbers, besides a specialty by the Lawrence Sisters. The finale brings the entire company in action and Monday evening earned several encores after the final curtain. The production has been reasonably well equipped both in scenic and dress departments, bringing out the best possible results for the expenditure. The absence of a good individual singing voice was noticeable among the female contingent, but this was nicely covered by the male quartet and ensemble vocal work of the chorus. Teeters is clever in his own way, but has but a small proportion of the comedy. Galvin is prominent continually with James Galvin working opposite as the uncle. His character work is faultless for this style of entertainment. Miss Drew was miscast in the opener, but redeemed herself in the afterpiece with an opportunity to display her ability and personality. Hampton is good looking and clever enough and Mary Densmore in a principal role carried her part nicely. Ten girls are employed with several changes of costumes. This particular "tab" could qualify nicely for a better grade of small time theatres for the uplift effort is noticeable and would undoubtedly be appreciated wherever good, clean comedy is liked. *Wynn.*

G. Aldo Randegger.
Pianist.
22 Mins.; One.
Palace.

One thing is certain, that G. Aldo Randegger insists his name be spelled right on the program, and to prevent any possibility of it being mis-spelled he carries his own program cuts. The cut used in the Palace program this week, coupled with the lengthy matter which attended it, made the G. Aldo announcement look like a half-page ad. As to G. Aldo himself, he is one of those "regular piano players," long hair and everything, and the compositions played were just the sort one would expect G. Aldo to play after getting a flash at him. However, as a musician he is there. G. Aldo attracted some "music lovers" and David Bispham also on the Palace program this week attracted some others, therefore there were people in the house who undoubtedly appreciated G. Aldo's musicianly efforts to entertain, but the classical pianist for vaudeville is something only wanted once in a great while, and to become an act of value for the regulars in the audience it is necessary for this type of "single" pianist to deliver something exceedingly "flashy" and more or less gymnastic. This G. Aldo failed to do, but nevertheless he won some applause at the conclusion of his portion. Noting the Palace bills at such time when there is an operatic or concert star included there is always a pianist in the "No. 2" position, and if this is the accepted formula, it must be right. *Fred.*

"One in a Million" (4).
Comedy Sketch.
20 Mins.; Full Stage (Special).
23rd Street.

Stranded chorus girl sketches outlived their usefulness some time ago. Although the story is old, some of the rough comedy by the girl and her fiance (the hard guy) at times is good. Opening in "one" the girl and her fiance are without ready cash, the girl refusing to ask the manager of the show for her money, she believing his hard luck story. Later she learns the other members of the company received their salary. A rich man's son wishes to marry her, but she is undecided about the poor hard guy who has been with her for years. To save her mother she goes to meet his father. Entering in full stage, son introduces her to father, and as the son has quite a large sum of money coming to him when he marries, the father questions her about her family. The hard guy determines to show the son up and steals his way into the house. He takes a magazine in which the father has placed the will. When all are agreed to the marriage, father and son leave the room, whereupon the hard guy enters and tells all to the girl. The old man was her father's lawyer, and upon his death was told to forward the papers to his daughter. Girl then puts both the son and father out of her house and marries the hard guy. The act does not carry an exceptionally strong cast, but at present can feature some of the small time bills.

RINGLING BROTHERS.

Chicago, April 21.

With ideal weather the Ringling Brothers Circus opened their season here at the Coliseum under favorable circumstances. A big crowd was in attendance for the opening performance Saturday night, and the Coliseum held near capacity for both shows Sunday. The general line-up of the show is almost the same as that of last year, with the exception of a few newly added faces and different features. The Johannes Troupe and Miss Leitzel share the billboards and paper, while Mijares, another feature, is also given prominence in the billing. "King Solomon and Queen of Sheba," last season's opening spectacle, serves the same purpose this year, but on a more elaborate scale. The ballet has been increased, and is worthy of especial mention for the unison with which the girls work. The spectacle on the whole proved interesting and consumed thirty minutes.

The Johannes Troupe of Icelandic Strangers was the only act to have the arena to themselves. They present a series of tricks in the art of self defense. One of the men following an introductory announcement is a stalwart blonde and resists all attempts to harm him with all kinds of weapons with ease and grace, showing wonderful agility. The troupe prove an excellent feature and won merited applause.

Miss Leitzel, the other feature, is a dainty Miss who performs on a rope and rings in mid air. Although given the arena to herself at the closing of her turn, she could easily be displayed alone. Performing in the center ring in the aerial display, she goes through her work with a great deal of vivacity and life.

J. Mijares in the wire-walking display was the only other act given the entire arena at the close of his act, for the swinging wire trick, and received considerable applause. Manolo, a brother of Mijares, also in this display, turns three somersaults on the wire and was well received at the end of the arena by those who could see him. The Melnotte-LaNole Troupe held the north end of the Coliseum to good returns. Evans and Sister, risley performers, and the Borsini Troupe of balancers and globe act, also in this display, were liked.

The elephants as usual had the opening position and the rings were respectively in charge of Voght, Denman and Johnson. The pachyderms went through a fine routine, including the telephone, instrument playing and other stunts. The center ring received the most attention, one of the elephants playing a bass drum with his tail. Thrills were given right at the start by the Clarkonians, who followed the elephants in the aerial display. The triple somersaults from the flying trapeze overshadowed the efforts of some of the aerial acts seen in later displays. The Nelsons also received attention. The fifth display contained some excellent attractions. In Shubert and Melnotte-LaNole Troupe sharing one ring, the Five Florimonds in feats on ladders, the Two Brissons, contortion and twisting, the Tank-walk Troupe the only Oriental troupe with the show, including in their routine the cue slide from the top of the auditorium. Others in this display were John Miller with hand balancing and contortion work, and Gud Mijares with tumbling and handstands.

The next display consisted of more aerial acts in which Miss Leitzel received the most attention. Following the aerial acts were exhibitions of hand balancing, muscular feats and ground acrobatics. The center of the ring was occupied by Eobker's Whirlwind Arabs, who showed some real speed, and after completing their work in the ring turned somersaults, cartwheels and hand springs, taking the entire length of the arena to big applause. The Three Melvins, Orpington Troupe, Alfred Brothers and the Georgette Troupe are others who divided honors with their offerings.

With the exception of the horses and elephants, the only other animal acts were the dogs appearing in the staturary display presented by Brady and Woodford and Mr. and Mrs. La Rue. The posing turns proved very popular. The ladder and high perch balancers was another attractive feature that held close attention throughout, the Three Jahns appearing to excellent advantage. Others that took part in this display included the Albertos, Mirano Brothers, Orton Brothers and the Andresens. A trio of sister aerial acts made up display fifteen that provided many thrills. The girls make bird-like flights that are spectacular while suspended on wires held by the teeth. The participants were the Dacoma, Tybell and Ellet Sisters.

Of the riding acts, the Four Lloyds appeared to lead, although the McCree-Davenport and the Augustus Sextette displayed marked ability in this line. Others who took part in these events are Josie Clark, Augustus and Percy Clark and one programed as Josephine Hodges.

There seems to have been plenty of material for the clowns, whose efforts appeared to get the desired results. Old and new stunts were indulged in, including a Charlie Chaplin make-up. Their amusing antics were enjoyed. The closing events, which consisted of lassoing and roughriding, created considerable interest.

PALACE.

This week's show at the Palace is long on names but short on playing quality. David Bispham is the headliner, and the balance of the list includes Lydia Lopokova, Victor Moore and Emma Littlefield, and Harrison Brockbank, all of whom come in for feature honors. However, if the gross on the week at the house shows figures that will come within two-thirds of what last week's business amounted to the

management can consider itself lucky. Monday night the rise in temperature accounting for the business being off to some extent, the lower floor was just a little more than one-half filled, but the audience present was exceedingly appreciative, nevertheless there wasn't a real hit on the bill until after the intermission when the Misses Campbell appeared.

Last week the feature of the bill was a Fashion Show and there were a lot of girls "all dressed up"; this week one of the features is Lydia Lopokova and the Morgan Dancers, six in number, who, if the phrase is permissible, are "all-dressed down."

Zoe and Klairé El Rey, doing the modern dances on skates, were the openers. They have a fast routine on the rollers and got over very well. The swing of one girl at the finish got three curtains and an extra bow. They gave the show a good start but the remainder of the bill before intermission failed to hold up to it. A. Aldo Randegger (New Acts) an Italian pianist, followed the girls and right here the show began flopping.

Harrison Brockbank in the Napoleonic Episode "The Drummer of the 76th" held the next spot and had rather a hard time. Had this sketch been played about New York three or four months ago it would have gotten over, but by this time the public has been fed up on war themes, and although the scenes are laid in a war that occurred over a century ago, is "war" nevertheless and today's vaudeville audiences concede that Gen. Sherman was right when he pulled his famous speech.

Next to closing the first part James Diamond and Sybil Brennan tried hard but did not get very much until they got down to their "Winter Nights" number. Later on they used "Croony Melody," a little passe now. Lopokova and the Morgan Dancers finished the first half of the bill. It is a very nice turn and the girls look very pretty in the ballet numbers, well staged and executed. Lopokova came in for a full share of applause for each of her three dances. Had there been an ensemble number used to close with Lopokova dancing at the head of it the act would have gotten over to better advantage. Incidentally there was lack of coaching in the taking of the bows.

Opening the second part were Charles Ahearn and his company of cycling comedians. Ahearn has a number of new bits that pull laughs, but he is too good a comedian of his kind to have to resort to the numerals which he wears on his back in the finishing race.

Following the cyclists the Misses Campbell appeared and were the hit of the show. The girls won the audience with their opening number and the comedienne had it all her own way whenever she started. This girl has a load of personality and an inimitable manner of putting over a number that is a delight to witness.

Moore and Littlefield (added to the bill, replacing Conroy and LeMaire) did their old favorite "Change Your Act" with the usual laughing result.

David Bispham closed the bill. He offered four numbers. While Mr. Bispham scored substantially he would undoubtedly be a bigger hit placed further up on the bill. Fred.

HAMMERSTEIN'S.

Fifteen acts on the Hammerstein bill this week. Without an intermission it was still running at 11 Monday night, with three turns yet to appear. The house held quite a good crowd, with a contingent of Giants in honor of the headliner, Rube Marquard's wife. Between the ballplayers and the rail birds, nearly all the acts got applause, more or less (many of them, less) and some had flowers passed over to them. One act opened with a bunch of flowers, perhaps as a precaution. But the acts passed away in a row early in the evening.

The program ran to "singles" and "doubles," bunched with two-acts in the first part, divided by a sketch from singles afterward. Nowhere on the bill was it possible for Loney Haskell to make a speech, so he sat in the centre of the orchestra and behaved himself. The only number that fell out of the program was billed to open. That wasn't important enough for Loney to talk about.

Scott, a Scotch violinist, started the show, followed by Hill and Sylvania, then Lockett and Waldron, a couple of boys who sing and dance in evening clothes. After them came Mallia Bart and Co. in "The Baggage Smashers" with a special set. It is an eccentric comedy turn that could be boiled down into something real good, as the two men in it have a corking acrobatic finish, fast and with some new tricks. In the earlier portion there are bits of good comedy here and there, also some more likeable acrobatics, but the slapstick with the "baby" is misplaced and might be altogether taken out. Maudie Dunedin is now in the Mallia Bart turn, and helps the looks of it. Miller and Vincent were in the next spot, singing songs including an Indian number that sounded new (it's been some time since an Indian song has been used hereabouts); then came Keno and Green in their former turn, brushed up a bit, and after them Sylvia Loyal and Pierot, an act that has some novelty to it with the dogs and pigeons as they are employed. It's a varied turn. Miller and Stanley were next and threatened to be a comedy hit but just missed through dragging, especially with the "knot hole" "gag." The singing helped them, but new dialog with Miss Muller's comedy and Stanley's straight work, along with songs should place them in much better shape for attention. After was "Red Cross Mary," the sketch, then Rube Goldberg, with a new picture opening to his turn, also six new "Sneezes" hand-drawn that were not as funny as those last used by him, either in the sketching or the wording on the Sierra-Mica slides. If Rube is giving that concern all the advertising for the few slides he is using, the Mall's cartoonist is

being badly worsted. Goldberg was about the first act, in the "No. 10" (program "13") position, to start regular applause. Next came Clara Morton, without the screen finish of the remainder of her family. Miss Morton wound up very nicely with her musical instruments and piano-playing-dancing.

Blossom Seeley has the headline spot, singing several songs, one new rag, "Circus Days in Dixie," that sounded very good. Miss Seeley's voice seems lighter than formerly. She did well throughout and earned a popular hit with the arrival of the finish. After were billed "The Aurora of Light," Joe and Lew Cooper and Orville Stamm.

"Red Cross Mary" is never for big time. It's as far away as the Belgian border is from Hammerstein's. The company, with the exception of Paul Burns as a German inn-keeper, is also small timey.

COLONIAL.

Business was gratifyingly good Monday night despite the sudden arrival of midsummer heat. The show gave much better satisfaction than the preceding week and displayed a more diversified entertainment. Bertha Kalich was the headliner. Her sketch is in better shape than when first presented and there's a new actor in the role of Edward Wilson. He's Regan Houston and an improvement over his predecessor. The Kalich sketch held close interest, although the audience did not relish the ending at the phone. Robert Stow Gill, as the imperturbable valet, is a valuable asset to this skit.

The first act of a Chaplin film opened the show. Then came the vaudeville debut of Genia D'Agarloff (New Acts) and it was quite a jump from movie slapstick to grand opera. D'Agarloff is said to have earned his g. o. spurs in St. Petersburg, now known as Petrograd.

Tom Smith and Ralph Austin are vaudeville partners again. They are using their former motor boat travesty in "two" with some comedy by-play about Smith's fishing from the stern. The pair is using rigamarole most of the time when not indulging in eccentric and acrobatic dancing with monkeyshines with dummies. There's a young woman in the act, who sings "Tennessee, I Hear You Calling Me," while Smith and Austin change duds for the next number. The woman sings sweetly and the Colonial boys gave her much applause. A very funny bit of business is the conversational song with the female dummies by Tom and Ralph. This was surefire. Smith and Austin are corking good dancers and one number they did with the acrobatics put them in big favor. The act closes with the men and the woman doing a song and dance followed by some of Austin's proverbial "encore" stuff.

Irene and Bobbie Smith made a good impression from the start on their dressing. These girls look smart and attractive and make several pleasing changes. One has a world of pep and a "kick" that she works in to advantage. The Smith sisters went along quietly until they offered "Sing That Base Ball Rag," which with the one girl's gestures, facial expressions and pep, went over with a bang. A good rag number would greatly enhance this act as the lively blond girl shows aptitude along this line.

Kalich closed the first part, although the program had Roy Barnes and Beanie Crawford carded there. During intermission Julius Lenzberg and musicians tore full tilt into Puccini and did themselves proud.

The Barnes-Crawford turn proved irresistible. The new stuff worked into some of the old had them laughing all the way while that Castle dancing bit in "one" was a tremendous hit.

Kathleen Clifford, called in on an emergency, worked hard but didn't seem to hit her usual stride. Her dancing was the best received. She sang "Dublin Bay" and also offered "I've Been With Johnny Walker" with "The Girl Next Door" for the closing. That the heat was felt on the stage was attested when Miss Clifford apologized for wearing an outer wrap with the fox fur trimmings. The audience sympathized with her.

The Avon Comedy Four had an easy spot and the score was sure. Howard's dogs and ponies proved a dandy closing turn. Mark.

AMERICAN ROOF.

The American the first half had a show not surpassed by any there in many moons. It was late in getting started but when it did, there was no stopping it. Josephine Davis was the big name and a single woman as well known as she is not seen at this 42nd street house very often. Miss Davis lived up to expectations and in the next to the closing spot put over one of the evening's hits. Her billing reads, "In a repertoire of exclusive songs." Two early numbers are published by the same firm and have been sung around for some time. Miss Davis sang five numbers, all well received. Miss Davis was opening with her third number, in stepping backwards while on one side of the stage, she stumbled and sat down kerplunk upon the boards. A big laugh greeted it and she joined in by calling out to Director Liebman, "I fell for you, Eddie," which seemed to please many of the regular patrons. A comedy song, "Has Any One Seen Oliver?" caught on immediately. Miss Davis is using the orchestra.

The second half of the bill contained hits from start to finish, opening with Meridith and "Snoozier," a canine turn that took the house by storm. The animal shows fine training and there are enough odds and ends to make it doubly interesting. The cat business at the finish makes a strong closing hit. Maurice Samuels and Co. in "A Day at Ellis Island," next brought forth any number of laughs with the comedy employed. The act is an old one but Samuels has new lines making it amusing no matter how often seen. The boy's violin playing stands up as well as usual, he having selected a number of good pieces, including "Ruffus Johnson's Harmony Band," the title of which is announced before it is

played by Samuels. It is hardly necessary as the piece is pretty well known. Mykoff and Vanity closed. This dancing couple have some new steps and are at present using a cake walk. Vanity is a dancer of the ballet class, her stepping showing careful training.

The show opened with Canaris and Cleo, a magician with a female assistant. Canaris is a magician of the old school. Much audience work is carried on that would not be tolerated in all houses. One big trick is all the man has. Eddie Broden (New Acts) "No. 2." Rose and Ellis with their barrel jumping progressed nicely, the finish bringing a number of "ahs." Eddie Howard and Co. furnished some amusing talk, bringing back a lot of home town stuff that proved interesting. "On the Veranda" (New Acts) closed the first half.

HARLEM OPERA HOUSE.

Business seems to be holding up nicely at the Harlem opera house in spite of the balmy weather. The theatre held capacity on the lower floor, but the balcony and the gallery were a little light. The show, with "Clownland" headlining, framed itself into a very good small time entertainment that pleased. Seven acts an ill. song, an old Keystone with Charlie Chaplin, a local feature, "Harlem Easter Parade" and an episode.

The first three acts were new to New York. The Moralis Brothers opened, followed by Nat and Fay Franklin, and the third was Joe Burton and Co. (New Acts). The Keystone picture split the bill here. Lowe and Devere with their singing and dancing filled in after the picture and were one of the hits. Four numbers are used, and although they are published songs, they are new on the small time.

The film of last Sunday's fashion parade on Seventh avenue filled in the next spot with the Harlem opera house's prototype of Charlie Chaplin featuring himself strongly and getting over for laughs. This is a local draw and brought some applause. The ill. song followed.

Archer and Belford in the comedy offering, "The Janitor," were the comedy hit of the bill. The man scored strongly. There must be a reason why the comedian doesn't reach the better time. Marshall and Crumby (New Acts) were next to closing.

"Clownland" finished off the vaudeville bill. The principals are Harry All, Eddie Buzzell and a mighty clever little blonde girl, Ida Clemmence. There also is a chorus of eight good looking girls in the act, who work in practically all of the numbers. There is a novelty number in which a shadowgraph effect is used that gets over. The act is a flash for the small time houses and good enough to play smaller big timers. Fred.

FIFTH AVENUE.

That the Fifth Avenue has undergone a remarkable change since the installation of the new policy was manifested Tuesday night when a capacity attendance gathered with practically nothing beyond the bill itself to attract them. An amateur song contest trailed an amateur diving affair at the finale of the regular bill, but it is doubtful if either possessed any magnetic charms, for a large majority of those present took the air after the close of the Six Water Lillies' specialty.

The program carried an atmosphere of one dollar vaudeville throughout with a reasonable variety of talent nicely constructed into a smoothly running bill that earned increased enthusiasm with each succeeding act. Samayoa opened with his spectacular swinging trapeze turn, working on an apparatus built well over the orchestra pit, the routine carrying several thrills that branded him as a worthy applicant for big time consideration.

Daniels and Conrad have perfected a pleasing repertoire of numbers on their respective instruments, make a neat appearance and manage to keep the interest at a high point, something uncommon for an act that carries such a large percentage of classics.

The Keystone Trio of English comics have a likely skit composed of three characters, one essaying a Chaplin role. The material is bright and the speed of the vehicle kept the laughs running in rapid order. They were followed by the Essanay release showing Chaplin in "The Tramp."

Flannagan and Edwards, J. C. Nugent and Co., and Conway and Darrell followed, giving the bill an added lift, each of the three turns dividing honors rather evenly. The Water Lillies closed the bill, after which the amateurs held the platform for the greater part of an hour. Wynn.

23rd STREET.

No matter what may prevail outside, the 23rd Street patronage seems to be a hard bunch to keep away from a show. With the fans blowing inside Monday evening it did not seem to cool the theatre and reminded one of a summer night audience wrestling about in their seats. The bill the first half did not live up to the standard set by this house. Not only was the show poor but the audience could not find anything to suit them in the way of comedy until a comic feature reel closed the show.

Three Conway Sisters (New Acts) opened. Turelly and his harmonica were approved by the gallery boys. Turelly should ask the orchestra to watch their step while he is making music. The musicians might drown him out. "One In A Million" (New Acts) found favor. Eva Fay had the headline position. Miss Fay should post herself on the war. Most of the questions asked were regarding the battle across the pond. The comedy derived came from questions asked by her plants seated about the house. Miss Fay did not cause much commotion with the audience and passed off quietly. A weekly episode of the "Black Box" followed and passed off with its usual applause, very little. Harry Gray (New Acts) and McRae and LaPort (New Acts) closed.

BILLS NEXT WEEK (April 26)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit—"U. B. O.," United Booking Offices—"W. V. M. A.," Western Vaudeville Managers' Association (Chicago)—"P.," Pantages Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"M.," James C. Matthews (Chicago).

NEW YORK.

HAMMERSTEINS.

"Willie Hammerstein Week."

(Advance billing for the special week.)
Playing only acts that were favorites of the late William Hammerstein.

PRINCESS RADJAH.

Lifted from obscurity by Willie Hammerstein.

FRANK FOGARTY.

Always a favorite of Willie's, who first made him a headline attraction.

RUBY NORTON AND SAMMY LEE.

Whose first engagement here resulted in a featured contract with Arthur Hammerstein's "Firefy" company.

WILL ROGERS.

Who always made Willie laugh, on and off the stage.

DAINTY MARIE.

Discovered by Willie in a burlesque show.

EXPOSITION FOUR.

Who Willie always depended upon to stop the show.

MACMAHON AND CHAPELLE.

Who were on the first bill of vaudeville at the Victoria.

O'BRIEN AND HAVEL AND CO.

Who played for Willie when he owned a tent.

HARRY BREEN.

Willie always welcomed him in the lobby.

SOLLY LEE.

Nature made him a door-tender. Willie made him an actor.

PALACE (orph)

Richard Carle Co
Fiske O'Hara
Mary Shaw Co
Olympia Desvall Co
Ward Bros

RUTH ROYE

Nellie Nichols
6 American Dancers
5 Satudas

COLONIAL (ubo)

Bessie Clayton Co
"Fashion Show"
Diamond & Brennan
Leo Carillo

LE ROY LYTTON CO

Weston & Kerr
Kimberly & Mohr
3 Ankers

ALHAMBRA (ubo)

Bernard Granville
Barnes & Crawford
Grace De Mar
"Society Buds"
Swor & Mack
Howard's Animals
Ota Gygi
Ameta

THE SCHMETTANS

ROYAL (ubo)
Taylor Granville Co
Misses Campbell
Joe Jefferson Co
"School Playgrounds"
Du Callon

D'AMORE & DOUGLASS

Henry G Rudolf
Okura Japs
PROCTOR'S 125TH
Bicknell & Gibney
Violini

MADERIA & CHASE

"6 Peaches & Pair"
Harmon Zarnes & D
Three Jeanettes
2d half

DUNN SISTERS

Leonardi
Blanchard Co
Silvers & Wade
Sig Frans Troupe
Pierlot Thurber Co
PROCTOR'S 23D

CAVANA DUO

Edmunds & Lavelle
Daniels Stewart Co
Kalma Co
Dynes & Van Epps
Roeder's Inventions
2d half

MUSICAL CHEF

Bicknell & Gibney
Ethel Hune Co
Camille Personi Co
Rayl Royce
Mary Ellen
PROCTOR'S 58TH

3 BROWNIES

Dunn Sisters
Blanchard Co
Freddy Watson
Eva Fay Co
2d half

MAUDE D'LORE

Dynes & Van Epps
"One in Million"
Natalie Normandie
Eva Fay Co
AMERICAN (loew)

JACK POLK

Ward Sisters
Wahl & Jackson
Ray Conlin
Norton & Earle
Wilson Bros
Togler & Carman
(Two to fill)

2d half

Paul Potching Co

PURCELLA BROS

Jack Polk
Princeton & Yale
Kingsbury & Munson
Demarest & Collette
Russell's Minstrels
Melnotte Twins
Nip & Tuck
GREGLEY (loew)
Kirslake's Pigs
Dena Cooper Co
Fred Hildebrandt
Tierney Four
Davis & Matthews
(Three to fill)

2d half

The Seaburys
Meredith & Snoozer
J K Emmett Co
Golet Storts & L
Nichols Nelson Tr
(Three to fill)

BROOKLYN

PROSPECT (ubo)
Courtney Sisters
Matthews Shayne Co
Keno & Green
Duffy & Lorenz
"Red Fox Trot"
Kramer & Morton
Schwarz Bros
Mme Doree Co
The Seabacks
The Le Grohs
Black Bros

ORPHEUM (ubo)

Gertrude Hoffman Co
Avon Comedy 4
"Tango Shoes"
Hines & Fox
Morrissey & Hackett
Adeline Francis
Kurtis & Robinson
Mr & Mrs LaCosta
"Diving Girls"
Valdi Trio
(Three to fill)

2d half

Fred Hildebrandt
Diving Girls
Eddie Howard Co
Myles McCarthy Co
Davis & Matthews
(Two to fill)

BOULEVARD (loew)

The Seaburys
Princeton & Yale
The Stantons
Myles McCarthy Co
3 Dolce Sisters
Les Cassados
2d half

FRANCIS & ROSS

Great Santell Co
Holmes & Riley
"Mayor & Manicure"
Frank Morrell
Dixon & Dixon
LINCOLN (loew)

JOYCE & WEST

Evans & Wilson
Wilson & Wilson
Ryan Richfield Co
Golet Storts & L
Great Santell
2d half

CARNARIS & CLEO

Ray Conlin
Forrester & Lloyd
Ryan Richfield Co
Tierney Four
4 Corsos

ORPHEUM (loew)

Francis & Jones
Ballalaika Orchestra
John Neff
Kingsbury & Munson
Buch Bros
Cycling McNutts
(One to fill)

2d half

Evans & Wilson
Ford's Revue
Grace DeWinters
"White Lie"
Mayo & Tally
Polzin Bros
(One to fill)

NATIONAL (loew)

Musical Avollos
Geo Yeoman
"White Lie"
Alice Hanson
Polzin Bros
(Two to fill)

2d half

Golden & West
Cameron Devitt Co
Ballalaika Orchestra
Joe Whitehead
Cycling McNutts
(Two to fill)

DELANCEY (loew)

Sprague & McNeese
Joe Kelsey
Forrester & Lloyd
Cameron Devitt Co
Meredith & Snoozer
Ford's Revue
Bell Boy Trio
4 Corsos

2d half

Purcella Bros

PALACE (loew)

Cerard & West
Work & Play
Jos K Watson
Banjo Phicnds
(Two to fill)

2d half

El Cota
Maurice Samuels Co
The Cleverlands
6 Olivers
(Two to fill)

WARWICK (loew)

Mark Linder Co
Belle & Jones
Cornaris & Cleo
(Three to fill)

2d half

Alice Hanson
(Five to fill)

ALBANY, N. Y.

PROCTOR'S
Robie & Robie
Dorothy Rogers Co
Bill Wayne Girls
Martial & Maximilian
2d half

HARDEEN

Kramer & Kissen
Louise's Monkeys
(Two to fill)

ALLENTOWN, Pa.

ORPHEUM (ubo)
1st half

(Easton split)

Lynch & Zeller
Kate Calhoun Co
Brooks & Bowen
Milton & DeLong Sis
2d half

ALTON, Ill.

HIPPODROME (wva)
Great Jansen
Danny Simmons
Sutton McIntyre & S
(One to fill)

ATLANTA, Ga.

FORSYTHE (ubo)
Nelson & Nelson
Monarch Comedy 4
Norman Hackett Co
Burnham & Irwin
Rochez Monkeys
Toby Claude Co
Lucy Gillette

BALTIMORE

MARYLAND (ubo)
Gordon & Rica
Jack Devereaux Co
Doyle & Dixon
Houdini
Chick Sales
Fridkowsky Troupe
HIPPODROME
(loew)

FRANK WARD

Love in a Sanitarium
Elliott & Mullen
Alvin & Kenny
(One to fill)

BELOIT, Wis.

WILSON (wva)
2d half
Mitchell & Grant
Haggerty & Le Clair
Dotson & Gordon
Millard Bros
(One to fill)

BILLINGS, Mont.

BABCOCK (loew)
1st half
Lawton
Klein Bros
"On The Rivera"
Willie Smith
Grovetta LaVondre Co

BIRMINGHAM

LYRIC (ubo)
Bounding Pattersons
Smith & Kaufman
Genevieve Warner Co
Mr and Mrs Barry
Emerson & Baldwin

BLOOMINGTON, Ill.

MAJESTIC (wva)
1st half
Tryon's Dogs
Rooney & Bowman
Great Howard
Hopkins & Axtell
Sebastian Merrill Co

BOSTON

KEITH'S (ubo)
Sanaya
Lightner & Jordan
Darrell & Conway
Stuart Barnes
Rooney & Bent
Emma Calve
The Gladiators
ORPHEUM (loew)

CAITS BROS

Earl & Curtis
El Cota
Jas Grady Co
Annie Kent
Amoros & Mulvey
(Two to fill)

2d half

Bogart & Nelson
Louis Stepp 3

"He Couldn't Remember"

Patricola & Meyers
"Girl in Moon"
(Three to fill)

GLOBE (loew)

Bogart & Nelson
Wanda
Senator Murphy
"School Days"
Delmore & Light
Rice & Morgan
(One to fill)

2d half

Roubie Sims
Annie Kent
E E Clive Co
Haydn Burton & H
Mykoff & Vanity
(Two to fill)

ST JAMES (loew)

Roubie Sims
Louis Stepp 3
"He Couldn't Remember"

Patricola & Meyers

Rose & Ellis
(One to fill)

2d half

Amoros & Mulvey
James Grady
Bobbe & Dale
Wanda
(Two to fill)

BRIDGEPORT, Conn.

POLI'S (ubo)
Throwing Tabors
Irwin & Herzog
The Rajahs
Gardner Vincent Co
Oxford Quartet
Kinkaid Kilties
2d half

Flying Henrys

Rice & Francis
Walter Nealand Co
Tower & Darrell
Ismed

"Carnival Day in Dixie"

PLAZA (ubo)
Arthur Milton
Sungrade Bros
Langwee Siss
Society Girls
2d half

Leo & Mae Jackson

Dunbar & Turner
(Two to fill)

BUFFALO

SHEA'S (ubo)
Mario & Duffy
Lady Sen Moi
Ray Dooley 3
Violinsky
Eddy Foy Co
Clara Morton
Dancing La Vars

BUTTE.

EMPRESS (loew)
Billy Kinkaid
Von Hampton & Joeselyn
"The Tangle"
Gertrude Barnes
Equillo Bros

CALGARY.

PANTAGES (m)
Arizona Joe Co
Leonard Anderson Co
Venita Gould
Northlane & Ward
Three Rianos

CANTON, O.

PRINCESS (wva)
2d half
Balancing Stevens
Rooney & Bowman
Jones & Johnson
Sebastian Merrill Co

CELESTINE, Ill.

MAJESTIC (wva)
"In Old Heidelberg"
2d half
"Who's Who"

CHAMPAIGN, Ill.

ORPHEUM (wva)
"Whirl of Mirth"
2d half
The Skateles
Dave Ferguson
Grapewin & Chance
Aerial Lloyds
Chabot & Dixon

CHARLESTON, S. C.

VICTORIA (ubo)
(Savannah split)
1st half
Cycling Brunettes
Lorraine & Dudley
Beaux & Belles
Ward & Fay

CHICAGO.

PALACE (orph)
H Crosman Co
Grace La Rue
Perival Knight Co
McWatters & Tyson
Raymond & Caverly
Willie Weston
Novelty Clintons
Marshall Montgomery
Hartman & Verady
MAJESTIC (orph)

FRIEZE SCHEFF

Cross & Josephine
Master Gabriel Co
Henry Lewis
Farber Sisters
4 Danubes
Bronson & Baldwin
Francis & Part
The Halls

WILSON (wva)

Steindell & Lee
Stone & Hayes

Imperial Opera Co

Bertie Fowler
Niblo's Birds
2d half

The Rials

White & Clayton
Claire Vincent Co
Helen Trux
Imperial Opera Co
AVENUE (wva)

4 Juvenile Kings

Madeline Sack
Henry Toomer Co
Gordon & Murphy
La Graciosa
2d half

Orbassany's Cockatoos

Leonard & Haley
Three Lyres
Patricola
Paul Le Van & Dobbs
KEDZIE (wva)

Orbassany's Cockatoos

White & Clayton
Correll & Gillette
The Rials
(One to fill)

Princess Kalma Duo

"After the Wedding"
Cameron & Gaylord
(Two to fill)

WINDSOR (wva)

C & A Glocker
Sylvester
Raymond & Bain
Isabelle Patricola
Harvey Trio
2d half

Gormley & Caffrey

Silber & North
Zelaya
Parke Rome & F
La Graciosa
COLONIAL (loew)

Bob Wassmann

Marie Dreams
Sabbott & Wright
"Ye Olde Halloween"
Crawford & Broderick
"Dairy Maids"
Lalvier
Ergott's Lilliputians
2d half

Althoff Sisters

"Grey of Dawn"
"Ye Olde Halloween"
Richmond & Mann
Col Ned Seymour
Flying Valentineos
AMERICAN (loew)

Peerless Potters

Napoli Duo
Eldon & Clifton
Clarke & Rose
Belle Oliver
Apdale's Animals
2d half

Vestoff Trio

Elizabeth Cutty
Stanley Burns & H
"Everybody"
Belle Oliver
Bell Clair Bros
McVICKERS (loew)

Albert Rouget Co

Ogden Quartet
Eldridge & Barlow
Elks Duo
Gardner & ReVere
El Cleve
"Just Half Way"
Taber & Green
Ober & Dumont
EMPRESS (loew)

"Everybody"

Elizabeth Cutty
Bell Clair Bros
Rice & Franklyn
Vestoff 3
2d half

Apdale's Animals

Napoli Duo
Law Shank
Clarke & Rose
Eldon & Clifton
Peerless Potters
LINCOLN (wva)

George Dixon

Dunn & Deaz
E & A Grazer
George Wilson
Clare Rawson Co
2d half

Mintz & Wertz

Bert Crowder
Raymond & Bain
Billy Roeder
(One to fill)

LOGAN SQ (wva)

Bicknell
Long Chapron & G
Sid Lewis
6 Russian Dancers
2d half

Eddie Badger

Rosdell Players
Flying Kays
(One to fill)

CINCINNATI.

COLUMBIA (ubo)
Ferry
Whitfield & Ireland
Hans Kronold
Mrs G Hughes Co
Police Officers Quartet
(local)

Evelyn Nesbit

Walter C Kelly
Raynolds & Donegan

CLEVELAND

HIP (ubo)
Gleasons & Houlihan
Cleo Gascogne
Burr & Hope
Riggs & Wichita
Adler & Arline

Mrs L Carter Co

La France & Bruce
4 Parshleys

COLUMBUS

Fields Wine & Green
Ernie Potts Co
Indianapolis.
KEITH'S (ubo)
Page Hack & Mack
Scott & Keane
Britt Wood
Fklin & Green
Fk North Co
(Two to fill)

Jacksonville, Fla.
ORPHEUM (ubo)
McCormack & Wallace
W Dolan & Frazier
J B Hymer Co
Bert Fitzgibbons
Jewell's manikins

Joplin, Mo.
ELECTRIC (wva)
Hughes Musical 3
Reed & Wood
2d half
Robt E O'Connor Co
Earl & Edwards

Kansas City.
ORPHEUM
Loughlin's Dogs
Nan Halperin
Rigoletto Bros
Whiting & Burt
Adelaide & Hughes
Hugh Herbert Co
Cervo
EMPRESS (loew)
Wolgas & Girlie
Schrodes & Chappelle
Philippi 4
Anderson & Burt
Morris & Allen
Frank Stafford Co

Kansas City, Kan.
ELECTRIC (wva)
Juggling Mowatts
Allerton Girls
2d half
Woodford's Animals
T & U Bradley

Kansas City, Mo.
GLOBE (wva)
Woodford's Animals
Leona Guerney
Hoyt Stein & D
E & W Bradley
Carr Thomas 3
2d half
Paddock & Paddock
Elliott
Ezra Kendall Co
Hughes Musical 3
Rally Hoo 4

Lincoln, Neb.
ORPHEUM
Wm Morris Co
Grant & Greenwood
"Edge Of World"
Melville & Higgins
The Cromwells
Moore & Jenkins
(Two to fill)
LYRIC (wva)
Nevins & Erwood
Paul Kleist Co
2d half
Three Guys
Maxims Models

Little Rock, Ark.
MAJESTIC (inter)
The Tyrrels
Lou Chiba
Carter
Handers & Millis
"Lion's Bride"
2d half
Edmund Hayes Co
McKay & Ardine
"Lion's Bride"
(Two to fill)

Los Angeles.
ORPHEUM
Hyams & McIntyre
Kerville Family
Parillo & Frabito
Ridley & Fleming
Hursley Troupe
Bonita & Hearn
Brazabon Lowther
Cressy & Dayne
EMPRESS (loew)
E Whiteside Picks
Ben & Hazel Mann
Gypsy Countess
Owen McGivney
Rockwell & Wood
Bob Tip Co
PANTAGES (m)
Morton Jewell Tr
Ronald Bradbury Co
Hennings Lewis Co
Gibson & Dyso
Carl McCullough
Renello

Louisville.
KEITH'S (ubo)
Arthur Barrat
Frank Terry
Gardiner Trio
Ball & West
C Gillingswater Co
Eva Tanguay
Newhse Sny Co

Lowell, Mass.
KEITH'S (ubo)
Pollard
Scott & Marke
"Song Festival"
Lockett & Waldron
"New Leader"
Mullen & Coogan
3 Zechs

Madison, Wis.
ORPHEUM (wva)
Earl Vance
Three Lyres
Grapewin & Chance

Claudia Tracy
(One to fill)
2d half
Howard & Syman
Geo Wilson
Mr & Mrs Voelker Co
Stan Stanley 3
(One to fill)

Mason City, Ia.
REGENT (wva)
Three Guys
2d half
Five Yocarrys
Hall & Sharkey

Memphis.
ORPHEUM
"Woman Proposes"
Fanny Brice
Jack Gardner
Klein Yost & Fink
The Salvaggis
Lohse & Sterling
Marie Fitzgibbon

Miles City, Mont.
OPERA HOUSE
(loew)
2d half
(Same bill as at Bill-
ings this issue)

Milwaukee.
MAJESTIC (orph)
E Talfarfer Co
Alice Lloyd
Ryan & Lee
Hal Stephens Co
Elsie Faye Co
Webb & Burns
3 Blondys

Minneapolis.
ORPHEUM
Brown Fletcher 3
Mme Jomelli
Joan Sawyer
Haveman's Animals
Pantzer Duo
Nat Willis
(One to fill)
GRAND (wva)
Angell Sisters
Norwood & Anderson
Duncan & Holt
Casting Lamys

Montreal.
ORPHEUM (ubo)
Vernie Kaufman
J & M Burke
Moore & Young
Diamond & Brennan
Cantor & Lee
Mt. Vernon, N. Y.
PROCTORS
Reidy & Currier
Sig Franz Troupe
Five Komical Kops
Maud D'Lora
Dave McFayden
2d half
George Reeves
Lola
"6 Peaches & Pair"
(Two to fill)

Newark, N. J.
MAJESTIC (loew)
Purcella Bros
Dugan & Raymond
Russell's Minstrels
Holmes & Riley
"Mayor & Manicure"
Melnotte Twins
Nip & Tuck
2d half
Solimifex
Frank Gaby
Stewart Sisters Co
Bernard & Harrington
Bush & Shapiro
Aerial LaVails
(One to fill)

New Haven, Conn.
POLI'S (ubo)
Leo & Mae Jackson
Rice & Francis
Mr and Mrs Murphy
Iamed
Morris Golden Co
Galetti Monks
2d half
Braggar Bros
Arthur Milton
The Crisps
Gardner Vincent Co
Oxford Four
"Fashion Shop"
BIJOU (ubo)
LaFranz B & Eugene
Murphy & Henry
"Carnival Day in
Dixie"
(One to fill)
2d half
Sungrade Bros
Langweid Siss
Mendelsohn 4
(One to fill)

New Orleans.
ORPHEUM
Montgomery & Moore
H Beresford Co
Dorothy Toye
Brunelle Sisters
3 Leightons
Hal & Frances
Rayno's Dogs
New Rochelle, N. Y.
LOEW
Jewells & Jordan
Ella Luther
(One to fill)
2d half
Burke & Harris
(Two to fill)

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Wilton Bros

Musical MacLarens
S & M Stebbins
(Two to fill)
Oakland.
ORPHEUM
(Open Sun Mat)
Al Rover & Sister
Lina Abarbanell
Geo M Rosener
F J Ardath Co
"Bride Shop"
Morton & Moore
Mme Yorska
Lee & Cranston
PANTAGES (m)
(Opens Sun Mat)
Bothwell Browne Co
Rosa Marsten Co
Archie Nicholson Co
Jimmy Green
Grace Ladell Co

Ogden, Utah.
ORPHEUM (loew)
Blanche Sloan
Briere & King
"Fun in Switzerland"
"Vau in Monkeyland"
Oscar Lorraine

Oklahoma City, Ok.
EMPRESS (wva)
Hume & Stein
Orpheus
2d half
Jack Clifton
Chung Yuen Lee Tr
EMPRESS (wva)
Onetta
Guerro & Carmen
Jones & Sylvester
Maxim's Models
2d half
Dix & Dixie
Geo Richards Co
Chung Hwa Four
Paul Kliest Co

Omaha.
ORPHEUM
Elsa Ruegger
Brandon Hurst Co
Mr & Mrs Milwauke
Horelik Troupe
Terada Bros
Bickel & Watson
Haviland & Thornton

Ottawa.
DOMINION (ubo)
Ethel McDonough
C Rosine & Co
Gabriel & Co
Stuart & Donahue
(Others to fill)

Peoria, Ill.
ORPHEUM (wva)
Flying Kays
Warren & Conley
Madden & Fitzpatrick
Mae West
Loyal's Pets
2d half
Togan & Geneva
Corelli & Gillette
Great Howard
Lewis & Norton
Fred V Bowers Co

Philadelphia.
GRAND (ubo)
Leon's Model
Gordon & White
Porter J White Co
Bobby Heath Co
Miller & Lyles
Geo Brown Co
COLONIAL (ubo)
1st half
LaToy Bros
Chas Bennington
Bissett & Scott
"Lonesome Lassies"
(One to fill)
KEITH'S (ubo)
Robt Demont
Nonette
Kajiyama
Bert Errol
Harry Fern Co
J & B Thornton
Nora Bayes
Beatrice Herford
Lunette Sisters
WM. PENN (ubo)
Baldwin Burton & Co
McGowan & Gordon
H Knight Co
Nordin Co
Harry L Mason
"In Old Tyrol"
VICTORIA (loew)
Dorothy Herman
Pisano & Bingham
"Night in Park"
Ben Smith
Casting Nellos
PALACE (loew)
Mab & Weiss
Mendelson 4
Shriner & Richards
Namba Bros
(One to fill)
2d half
Juggling Nelson
Beck & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
ALHAMBRA (loew)
Tod Nods
Beck & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
2d half
Mab & Weiss
Mendelson 4
Shriner & Richards
Namba 4
(One to fill)

Portland, Ore.
ORPHEUM
4 Amaranths
Bankoff & Girlie
Tom Lewis Co
Lew Dockstader
Gertrude Long
Mr & Mrs G Wilde
(One to fill)
EMPRESS (loew)
Von Cello
Sadie Sherman
Bryan Sumner Co
Johnson & Deen
Joe Welch
Cook & Rothert
PANTAGES (m)
"Land Make Believe"
Dolan & Lenharr
Tom Kelley
Gertrude VanDyck
Beeman & Anderson

Providence, R. I.
EMERY (loew)
Oddone
E E Clive Co
Bobbe & Dale
"Girl in Moon"
(One to fill)
2d half
Caita Bros
Senator Murphy
Earl & Curtis
Delmore & Light
"School Days"

Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
3 English Girls
H Brooks Co
Card & Noll
Com Conservatory
(One to fill)

Rochester, N. Y.
TEMPLE (ubo)
Louis Stone
Cooper & Smith
Nat Nazarro Co
Claudius & Scarlet
Julia Nash Co
Joe Cook
"The Redheads"
SHUBERT (loew)
Geo & Lily Garden
Smith & Farmer
6 Steppers
Moore & Elliott
Victoria 4
2 Bryants

Rockford, Ill.
PALACE (wva)
F & M Brad
Deleon & Davis
Mr & Mrs Voelker Co
Dave Ferguson
(One to fill)
2d half
"Time, Place & Girl"

Sacramento.
ORPHEUM
Lucille & Lucas
Lew Hawkins
Colonial Belles
Cheebert's Manchus
Geo Damerel Co
Helen Scholder
2 Carltons
EMPRESS (loew)
(Open Sun Mat)
Stewart & Dakin
O'Neil Sisters
Lou Hoffman
"Between 8 & 9"
Sandy Shaw
Old Soldier Fiddlers

St. Louis.
COLUMBIA (orph)
Kelcey & Shannon
E Stevens Co
Ernest Ball
Habou Hamid T
Arnaud Bros
Hawthorne & Ingil

Pittsburgh.
HARRIS (ubo)
Wm Lytell Co
Adolpho
H Germaine 3
La Rose Models
"Belles of Seville"
Clancy Trio
Morrisey & Rich
GRAND (ubo)
Roberta & Verera
Lai Mon Kim
Flo Irwin Co
Keane & Window
Marx Bros
Kirk & Fogarty
Carolina White
Clark & Verdi
Willis & Hassan

Plainfield, N. J.
PROCTOR'S
Ray L Royce
Olive North
Saunders & Von Kunts
Snyder & Roth
"Fun in Switzerland"
2d half
Daniels Stewart Co
Martini & Maxmillian
Eugene & Roberts
Canway Sisters
Dave McFayden

Portchester, N. Y.
PROCTOR'S
George Reeves
Hathaway's Dogs
Eugene & Roberts
"Vacation Days"
2d half
Freddy Watson
"Black Sheep"
The Kins-Ners
6 Dancing Dolls

San Antonio.
MAJESTIC (inter)
Williams & Wolfus
"At Devils Ball"
Lydell Rogers & Ly
Bonomar Arabs
Arthur Sullivan Co
Wallenstein & Freoby
Frear Baggett & F

San Diego.
PANTAGES (m)
Tasmanian Vandiem's
Greene & Parker
Great Lester
Chas Gill Co
Bernivici Bros
Novelty Barretts

San Francisco.
ORPHEUM
(Open Sun Mat)
B W & Crocker
Sylvester Schaffer
Mason Keeler Co
Harry Cooper
Alan Brooks Co
Emma Carus
Tracey & Stone
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Arno & Stickney
Warren & Frances
Ray Snow
"Honey Girls"
Marie Russell
Frey Twins
PANTAGES (m)
(Opens Sun Mat)
Willy Zimmerman
Herbert Lloyd & Co
Wiley & Ten Eyck
Tom Moore & Stacia
Amedeo
Great Arnesens

Savannah, Ga.
BIJOU (ubo)
(Charleston split)
1st half
Brooks & Lorella
Sully Family
Bill Pruitt
Van & Schenck
Schenectady, N. Y.
PROCTOR'S
"The Clown Seal"
Burns & Kissen
Lola
The Cheaters
(One to fill)
2d half
Kalma Co
The Co-Eds

Linton & Lawrence
La Hoen & Dupree
EMPRESS (wva)
Stone & Hughes
Dunlay & Merrill
Six Hussar Girls
Chas Olcott
(One to fill)
2d half
Georgialis Trio
Bennie & Woods
Ray & Hilliard
O'Neil & Walmsley
(One to fill)
GRAND (wva)
Kennedy & Burt
Doyle & Elaine
Burnham & Yant
Williams & Rankin
Novelty Quartet
Zeno & Mandel
Toots Paka
Costa Troupe
Colonial Maids
HIPPODROME (loew)
Hartley & Pecan
Richmond & Mann
"Grey Of Dawn"
Mayor Lew Shank
Reckless Trio

St. Paul.
ORPHEUM
(Open Sun Mat)
Kremka Bros
F & L Bruch
Marie Nordstrom
Burdella Patterson
Elinore & Williams
"Prettie's Dogs"
Fisher & Green
PRINCESS (wva)
George Fredo
Stanfield Hall & L
3 Harvey Girls
Smiletta B & Mora
2d half
Bernard & Meyers
The Levolas
Lyric Quartet
Jeter & Rogers

Salt Lake.
ORPHEUM
(Open Sun Mat)
Baraban & Grohs
Howard & McCane
Max Laube
Gallon
Maria Lo
Bonita
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Ed Zoeller 3
Faye & Myrn
Caesar Rivoli
Jhas Deland Co
Clarice Vance
Bennett Sisters
PANTAGES (m)
(Open Wed Mat)
H B Cleveland Co
Mr & Mrs Robyns
Pierce & Roslyn
Wright & Davis
Menomme Alken Co
Williams Bros

San Antonio.
MAJESTIC (inter)
Williams & Wolfus
"At Devils Ball"
Lydell Rogers & Ly
Bonomar Arabs
Arthur Sullivan Co
Wallenstein & Freoby
Frear Baggett & F

San Diego.
PANTAGES (m)
Tasmanian Vandiem's
Greene & Parker
Great Lester
Chas Gill Co
Bernivici Bros
Novelty Barretts

San Francisco.
ORPHEUM
(Open Sun Mat)
B W & Crocker
Sylvester Schaffer
Mason Keeler Co
Harry Cooper
Alan Brooks Co
Emma Carus
Tracey & Stone
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Arno & Stickney
Warren & Frances
Ray Snow
"Honey Girls"
Marie Russell
Frey Twins
PANTAGES (m)
(Opens Sun Mat)
Willy Zimmerman
Herbert Lloyd & Co
Wiley & Ten Eyck
Tom Moore & Stacia
Amedeo
Great Arnesens

Savannah, Ga.
BIJOU (ubo)
(Charleston split)
1st half
Brooks & Lorella
Sully Family
Bill Pruitt
Van & Schenck
Schenectady, N. Y.
PROCTOR'S
"The Clown Seal"
Burns & Kissen
Lola
The Cheaters
(One to fill)
2d half
Kalma Co
The Co-Eds

Gallagher & Martin
Dorothy Rogers Co
Howard & Chase
Scranton, Pa.
POLI'S (ubo)
The Edouards
Rene Arnold
J F Sullivan Co
Bent
Two Kerns
"Bachelors Dinner"
2d half
Kendall's Dolls
B & M Keller
Lecturer Bent
J C Nugent Co
Chain & Templeton
"Petticoat Minstrels"

Seattle.
ORPHEUM
(Open Sun Mat)
Bert Leslie Co
Louise Galloway Co
Hopkins Sisters
Ideal
Mme Aldrich
Shannon & Annis
Norcross & Hollsworth
EMPRESS (loew)
(Open Sun Mat)
Fanton's Athletes
Madge Matland
"Auto Bandit"
Chris Richards
The Kennedys
PANTAGES (m)
Cora Youngblood
Bob Albright
Chas Wayne Co
Holden & Harron
Kennedy & Mac
"South Bend, Ind."
ORPHEUM (wva)
Clyde & Marion
Kubelik
Geo Primrose Co
Dorothy Brenner Co
Chas McGoode Co
2d half
Bicknell
Kumbry, Bush & Rob
Sid Lewis
Bensee & Baird
Hanlon Bros Co

Spokane.
ORPHEUM (loew)
(Open Sun Mat)
Geo DeAlma
Moss & Frey
Franklyn Ardell Co
Maude Tiffany
Kanasawa Japs
PANTAGES (m)
(Opens Sun Mat)
Nelson Ranous Co
Winona Winter
Richard the Great
Florence Rayfield
Barnes & Robinson
Fern Bigelow & M
Springfield, Ill.
MAJESTIC (wva)
Jerome & Carson
Chabot & Dixon
Tom Linton Girls
Wm Morrow Co
Aerial Lloyds
2d half
Bertie Ford
Steindel & Lee
Loretta Twins
Bertie Fowler
Josie Flynn Girls

Springfield, Mass.
PALACE (ubo)
Pilot & Schofield
Luckey & Yost
The Crisps
Morris & Parks
"Fashion Shop"
Dunbar & Turner
Woods Animals
2d half
Keno & Wagner
Irwin & Herzog
George Randall Co
John Cutty
"Fascinating Flirts"
Dutch McDevitt
(One to fill)

Springfield, Mo.
JEFFERSON (wva)
Turno & Turno
Earl & Edwards
Robert E Connor Co
2d half
Duranto
Allerton Girls
Hoyt Stein & D

Stockton, Cal.
YOSEMITE (orph)
(28-29)
(Same bill as at Sac-
ramento this issue)

Superior, Wis.
PEOPLE'S (wva)
Mitchell & Grant
Oakes & De Lour
Harvey Wolf
Morton Wells & N
2d half
Balty & Jap
Alvia & Alvia
(Two to fill)

Syracuse.
TEMPLE (ubo)
Sari Sisters
Belmont & Harl
Ray L Royce
Pekin Mysteries
(One to fill)
GRAND (ubo)
Bolzer Sisters
Harry B Lester
The Berrens
Burns & Fulton
Miller & Vincent

Frank Keenan Co
Belle Baker
Tacoma.
PANTAGES (m)
Ed Reynard
A Burt Wesner & Co
McIntyre & Hart
Rose Garden
Delton Mareena & D
Terre Haute, Ind.
HIPPODROME (ubo)
HIPPODROME (wva)
1st half
(Evansville split)
Burt Shepherd Co
Leroy & Cahill
Hoyt's Minstrels
Demichle Bros
Les Agousts

Toledo, O.
KEITH'S (ubo)
F & A Astaire
Marie Fenton
McD K & Lucy
Meehan's Dogs
Mr & Mrs McGreevy
Murphy & Nichols
Lyons & Yosco
Boganny Troupe

Toronto.
SHEA'S (ubo)
Gleasons & Houlihan
A Dinehart Co
Elida Morris
Orville Harrold
Comfort & King
Mang & Snyder
YONGE ST (loew)
Kitner Hayes & M
Jenkins & Covert
Mellor & DePaula
"Birthday Party"
Tom Mahoney
Gasch Sisters
(Two to fill)

Troy, N. Y.
PROCTOR'S
Gallagher & Martin
Ethel Hune Co
Howard & Chase
The Co-Eds
(One to fill)
2d half
The Cheaters
Dorsch & Russell
Robie & Robie
"The Clown Seal"
(One to fill)

Vancouver, B. C.
LOEW'S
Leonard & Louie
Mrs L James Co
Margaret Farrell
Ned Nestor Girls
(One to fill)
PANTAGES (m)
Tate's Motoring
VonKlein & Gibson
Curtis & Hebard
Taylor & Arnold
Noian & Noian
Johnson H & Listette

Victoria, B. C.
PANTAGES (m)
"Garden of Rajah"
Florence Modena Co
Barber & Jackson
Aiken Fogg & Duffy
Three Shentons

Washington.
KEITH'S (ubo)
5 Statues
H & E Puck
Bell Family
The Volunteers
Chas Ahern Co
Claire Rochester
Billy B Van Co

Waterbury, Conn.
POLI'S (ubo)
Brown & McCormack
John Cutty
George Randall Co
Weimer & Burt
Tower & Darrell
"Rose of Panama"
2d half
The De Marcos
Le Vern & Allyn
Vernon Co
Wood's Animals
Johnson & Buckley
Victor Morley Co

Waterloo, Ia.
MAJESTIC (wva)
Rosdell Singers
Three Lyres
Bleknel
Clare Rawson Co
(One to fill)

Watertown, S. D.
METROPOLITAN
(wva)
Del Balty & Jap
Cassidy & Longton
2d half
Oakes & Delour
Newhouse Snyder Co

Williamsport, Pa.
FAMILY (ubo)
Drawee Frisco & H
Friend & Lesser
Henry Fletcher
"Petticoat Minstrels"
2d half
Keen & White
Willard
7 Bracks
(One to fill)

Wilkesbarre, Pa.
POLI'S (ubo)
Drawee Frisco & H
B & M Keller
Keene & White
J C Nugent Co
Chain & Templeton
"Fall of Antwerp"
2d half
Rene Arnold
Whipple Houston Co
Two Kerns
"Bachelors Dinner"
(Two to fill)

Worcester, Mass.
POLI'S (ubo)
Billy Carpenter
Mendelsohn 4
Johnson & Buckley
Catherine Cameron Co
Butch McDevitt
Piccianni Troupe
2d half
Brown & McCormack
"Rose of Panama"
Morris & Parks
Weimer & Burt
Mr and Mrs Murphy
Galletti Monks

Winnipeg.
ORPHEUM
Elizabeth Murray
Julia Curtis
W C Fields
Clayton White Co
Thurber & Madison
Mason Wilbur & J
(One to fill)
PANTAGES (m)
Kirkamith Sisters
Cornell Corley Co
Passing Revue 3
Halley & Noble
3 Weber Sisters
STRAND (wva)
F & W Waddell
Stone & King
Hazel Morris
Four Milos

OBITUARY.

The wife of Irving Cooper died Tuesday night, from a complication of diseases with which she had been suffering for a long time.

Howard A. Webster, musical director of a "Mutt and Jeff" company, and composer of the music used in the production, died April 4 in Reading, Pa., of heart trouble. He was 35, and is survived by a wife.

Al Les Jundt died of tuberculosis April 15, in Bellevue Hospital, New York, and his remains were forwarded to Dayton, O., for interment. He was of Les Jundts, a perch act. The deceased was about 33 years of age.

Carl Johnson, formerly of the Rachette Bros., and lately in vaudeville with the Arnesons, died in Portland, Ore., sanitarium April 16 from a complication of diseases. Johnson had been in the hospital but five days. His body was shipped to Chicago for burial by the Masonic Lodge of which he was a member.

FILM FLASHES

There have been a number of changes in the Mutual ranks. John W. Grey, formerly with the publicity ranks, is now handling the bookings for the Western Import Co. Phil Mindil (styled the Finnegan of the Movies, after three times' connection with the M), is "off again." B. W. Bacoek, in private life the husband of Onota Watana who recently sued David Belasco for alleged infringement of a play of hers, is now publicity man for the Reliance. Al Williams, formerly assistant city editor of the New York Journal, is now right hand bower to Arthur James, publicity chief for the M pictures.

It's rather amusing to glance over the list of early applicants for floor space at the National convention to be held by the exhibitor's organization in San Francisco next July. A rapid review of the list discloses in prominent spots none other than those particular manufacturers whose representatives loudly laughed down the idea of supporting such an exhibition following the Dayton fiasco. San Francisco is a considerable distance from headquarters. This may or may not mean the abolishment of the manufacturer's plan to govern future exhibitions, as arranged at those several "strictly private" conferences in Dayton last year.

Among the recent additions to the World Film Co. staff are Alfred Raymond, a new salesman for the Dallas branch; W. H. Allen, who is travelling out of Indianapolis; Hugh Rennie, transferred to Denver from Seattle, and Walter Baylowsky, who has been added to the Washington office. E. Mason Hopper is a new director for the same firm.

The Mittenthal Brothers are at present connected with the United Film Service making the Star Light brand of comedies for that concern. Harry Mittenthal has secured the service of James Aubrey an English comedian who came over with one of the Karno companies of "A Night in an English Music Hall." Walter Kondig is another comedian with the same company.

May 2 has been set as the first release date for the first instalment of the new series which the Flying A company is now making with the principal roles enacted by Lottie Pickford, Irving Cummings and Betty Leslie, entitled "The Diamond on the Sky." The picture is being done at Santa Barbara, Cal.

The three vaudeville and picture theatres controlled by Carle E. Carlton have gone into pictures for the summer. They are the Lyric, Butler, Pa.; Imperial, Pittsburgh, and Carlton, Du Bois, Pa. The three houses will play the Paramount program with a few additional pictures. They have been playing vaudeville and Paramount pictures.

Only one company working at the Reliance studio in Yonkers, N. Y., and at present it is only making one-reel pictures. Runa Hodges, aged about five years, is being starred in some of the present one-reelers. Lawrence L. McGill is chief director at Yonkers.

The Ideal Co., Inc., which in other days was better known as the Eclair, is putting its Fort Lee, N. J., studio in readiness for the summer work soon to be inaugurated over there. At present it is unoccupied but the Ideal may renew activities there any day.

Bob Dailey has left the directing ranks of the Kriterion and is now with one of the U companies on the Coast.

It is reported Harry C. Myers and Rose They are leaving Lubin to join the Victor.

Andrew J. Cobe, president of the Alliance Film Corporation, is making a tour of the Alliance exchanges east of and including Duluth. Mr. Cobe is spending the current week with Felix Feist in Chicago where Feist looks after the Celebrated Players' Film Co.

Joyce Moore is the unassuming name of a young woman recently "discovered" by the Balboa forces. Miss Moore played the title role in "Beulah."

The Herald Film Corporation will shortly thrust itself upon the rapidly growing film industry, sponsored by L. Rosengarten, formerly with Cosmos, Max Blackwell of the Favorite Players Film Co., and Chas. Groshut, formerly sales director for the Ambrosio American Co.

The World Film Co. will transfer its Buffalo headquarters May 1 to the corner of Main and Swan streets. The new stand, arranged for the firm by M. E. Hoffman, allows for a liberal increase of floor and office space.

W. A. Spitz, who owns and controls the old melodrama, "When Women Love," sold the picture rights of it this week to the Eastern Film Co.

The Popular Plays & Players Co. has closed with the Clyde Fitch Estate and the American Play Co. for the picture rights for "Her Great Match," "Her Own Way" and "The Girl With the Green Eyes."

Walter Perkins has several picture propositions under consideration. Carolyn Lawrence has his picture work under placement.

The Centaur, which recently purchased the Bostock animals, is planning a series of jungle stories this summer.

Ralph Herz has signed a contract to do a feature for the B. A. Rolfe Company.

The Smallwood Film Corporation (including the Ethel Grandin Co) has moved its studio activities from Yonkers to Cliffside, N. J.

The latest picture now being made by Phillips Smalley and Lois Weber is entitled "Scandal," three-reeler.

The next Famous Players with Mary Pickford is to be "Fanchon the Cricket," released May 10.

The Fox companies making "The Plunderer" and "The Hunchback" returned to New York this week.

Fox will filmize "The Gunners Mate." Special permission has been secured to take some of the scenes on board battleships and in the navy yards.

The Cort Comedy Film Co. will release a series of comedy pictures, the concern's first, dealing with the life of "Dopey Dan."

Valentine Grant, the young Seattle concert singer, is playing opposite Walker Whiteside in the Cort picture, "The Melting Pot."

Some exciting scenes have been taken by Director George Irving for the Frohman Amusement Co.'s production of "The Builder of Bridges" at Tuckanock Bridge, one of the greatest structures of its kind in the world.

Reginald B. Lanier has succeeded Phillip O. Mills as secretary of the Picture Playhouse Film Co.

Charles J. Gregerich has been engaged as general press representative for the Vita-Lubin-Selig-Essanay combination.

Page Peters, who appeared in the Laskey film production, "The Unafraid," with Rita Jolivet, is no relation to House Peters, who appeared in the same picture.

LARGEST SCREEN MADE.

With the Hippodrome installing a Radium Gold Fibre screen and with the Strand already having one in use, the St. Louis firm styled the Minusa Cine Products Co. has appointed Louis Kalvin, general manager of the eastern sales division, with offices in the Times Building.

The Hip's gold fibre screen is claimed to be the largest photoplay screen ever constructed. It measures 24 feet 8 inches in width and 18 feet 8 inches in depth. E. R. Anderson is the prime factor of the Minusa Co. with Robert T. Kane vice president of the concern.

The Strand has found the new gold fibre screen to be very satisfactory and is using it only at present in the big Broadway movie.

BUFFALO MEETING.

Buffalo, N. Y., April 21.

The state Motion Picture Exhibitors' League convened here in the Statler Hotel at 10.30 o'clock this morning, with President A. N. Wolff, of Rochester, presiding. There was a pretty good representation of the state branches as many important matters were expected to come up for discussion.

The session is called for today only but representatives did not think that all of the business could be done in a day.

COAST PICTURE NEWS.

By GUY PRICE.

The right of Henry B. Walthall to act for concerns other than Balboa came up before Judge Myers in Los Angeles on an order to show cause why a temporary injunction should not be issued. The plaintiff contended Walthall had "jumped" to Griffith. The defense answered the contract was in reality only letters and telegrams. Judge Myers ordered the case submitted. Meantime Walthall can act where he pleases.

W. S. Hart is wondering whether he is being pursued by a jinx. Several weeks ago, while putting on a scene for "The Darkening Trail," he bumped his head against an iron upright on "The Fremont," a barkentine. He was "out" for five minutes. One night last week he was one of the victims of an automobile accident.

The Photoplayers' Club of Los Angeles has closed. Failure of a majority of the members to pay dues and support the club is given as the reason by President Del Henderson.

The Reliance and Majestic will erect a new executive building at Hollywood. The present one has become quite crowded, due to the continual increasing of office staffs.

The Pacific Navigation Pier at San Pedro, Cal., was the location for a sensational film scene.

Charles Ray has a little fishing cottage not far from Santa Monica where he occasionally entertains his friends and where they tell fish and other stories.

Harold Lockwood drove to Los Angeles last week from Santa Barbara in his new big King 8.

More dressing-rooms are to be erected on the Griffith-Mutual lot. The steady increase in the engaging of actors and actresses at this studio is still in continuance.

John Emerson has become a full-fledged member of the picture world. It is his intention to become a permanent fixture in the industry.

Margaret Gibson, late leading with the western Vitagraph, is the latest player of note to join the New York Motion Picture Corporation.

Harry Keenan has joined the New York staff.

Lillian Gish is expected back almost any day from her vacation trip that she is spending with her mother, visiting in Massillon, O.

Olive Johnson, 4 years old, is leading lady of the Griffith-Mutual juvenile company.

Wallace Reed is a violinist by natural instinct.

Tom Forman is being drilled in the picture art by Cecil De Mille and George Melford.

Elmer Clifton has joined the film actors who perform sensational feats in picture plays.

Irving Cummings is at Santa Barbara.

NEW INCORPORATIONS.

Quality Pictures Corporation. Capital \$25,000. P. F. Walsh, J. Robert Rubin, W. P. Robbins, New York.
Linton & Clark Co. Capital \$6,000. Theatrical and pictures. F. X. and H. P. Clark, W. H. Linton, Little Falls, N. Y.
Messter Film Co. Capital \$300,000. W. J. Kane, J. A. Purcell, D. H. Kassell, New York.

American Correspondent Film Co. Capital \$10,000. C. W. Jewell, J. E. Brown, M. B. Clausen, New York.

Irving Film Corporation. Capital \$10,000. A. M. Grill, Curt Backwitz, Irving I. Grossman, Brooklyn, N. Y.

Color Projection Corporation. Capital \$1,000,000. F. C. Bangs, F. B. Cannon, Dewitt C. Weld, New York.

He Comes Up Smiling Co. Capital \$10,000. R. I. Kohn, A. H. Woods, M. Herman, New York.

The Guilty Man Co. Capital \$10,000. R. I. Kohn, M. Herman, A. H. Woods, New York.

COMEDY'S THE THING.

It has come to pass that the slapstick comedy, rough-house horseplay of one or more comedians and the exaggerated form of funmaking is having bigger play now in the avenue and neighborhood picture houses than the dramatic pieces. Less than a year ago there was comparatively little demand for the comedies and everything was for the dramatics, particularly those that had well-known film favorites in them.

A canvas among seven or eight houses in Seventh and Eighth avenues by a VARIETY representative brought one answer. With certain comedies business was better than when a thriller or dramatic picture was being shown.

RELEASED NEXT WEEK (Apr. 26 to May 1, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	UNITED	KRITERION
Vitagraph V	Imp I	American A	Gaumont Gau	Paragon Par
Biograph B	Bison B101	Keystone Key	Superba Sup	Santa Barbara S B
Kalem K	Nestor N	Reliance Rel	Empress Emp	Alhambra Al
Lubin L	Powers P	Majestic Maj	St. Louis St L	Thistle Thse
Pathe Pthe	Eclair Eclr	Thanhouser ... T	Lariat Lar	Monty Mt
Selig S	Rex R	Kay-Bee K B	Humanology ... H	Punchinello ..Pch
Edison E	Frontier Frnt	Domino Dom	Luna Luna	Trump Trp
Essanay S-A	Victor Vic	Mutual M	Grandin Grand	Pyramid Pyrd
Kleine Kl	Gold Seal G S	Princess Pr	Ramo Ramo	Nolege Nol
Melies Mel	Joker J	Komic K	Ideal Ideal	Navajo Nav
Ambrosio ... Amb	Universal Ike U I	Beauty Be	Starlight Star	C. K. C K
Columbus ... Col	Sterling Ster	Apollo Apo	Regent Reg	Kriterion Krit
Mina Mi	Big U B U	Royal R	Miller Bros 101	
	L-K. O...L K O	Lion Ln	Premier Prem	
	Laemmle Lie	Hepworth H	Cameo Cam	
		Falstaff F		

The subject is in one reel of about 1,000 feet unless otherwise noted.

APRIL 26—MONDAY.

MUTUAL—The Day of Reckoning, 2-reel dr, A; Keystone title not announced; The Open Door, dr, Rel.

GENERAL—The Children's House (child play), B; The Haunted House of Wild Isle, 2-reel dr, K; The Ring of Death, dr (4th of the Road O' Strife series), L; Lonely Lovers, 2-reel dr, Hearst-Selig News Pictorial, No. 33, S; Boobley's Baby, com, V; Greater than Art, 3-reel dr, E; On the Dawn Road, dr, S-A.

UNIVERSAL—The Honor of the Ormy's, 3-reel dr, Vic; Love's Reflection, com, and The Troublesome Parrot, cartoon, split-reel, I; Over the Bounding Waves, com, J.

UNITED—The Mysterious Airship, 2-reel dr, I.

APRIL 27—TUESDAY.

MUTUAL—Checkmates, dr, Maj; Bianca Forgets, 2-reel dr, T; No Quarter, com-dr, Be.

GENERAL—Adam Bede, 2-reel dr, B; The Phoney Cannibal, com, K; Percival's Awakening, com, L; The Honor of the Camp, dr, S; The Lady of the Lighthouse, 3-reel dr, V; The Idle Rich, com, E; Blindfolded, 2-reel dr, S-A.

UNIVERSAL—Matty's Decision, 2-reel dr, G S; His Nobs, The Duke, com, and Ten Minutes in Bombay, educ, split-reel, N; Faces in the Night, dr, Rx.

UNITED—A Million Hid, com, Sup.

APRIL 28—WEDNESDAY.

MUTUAL—Wife Wanted, com-dr, A; The Renegade, 2-reel dr, Br; The Buried Treasure, dr, Rel.

GENERAL—The Tattooed Hand, dr (An Episode of the "Girl Detective" series), K; Her Father's Picture, 2-reel dr, L; The Voice of Eva, dr, S; The Boarding House Feud, com, V; Count Macaroni, com, E; The Fable of "The Night Given Over to Revelry," com, S-A.

UNIVERSAL—A Prophet of the Hills, 2-reel dr, Lie; Shaved in Mexico, com, LK-O; Universal Animated Weekly, No. 164, U.

UNITED—The Stolen Will, 2-reel dr, Grand.

APRIL 29—THURSDAY.

MUTUAL—The Power of the Streets, 2-reel dr, Dom; Keystone title not announced, Mutual Weekly, No. 17, M.

GENERAL—Fool's Gold, dr, B; A Romance of the Navy, 3-reel dr, L; Hearst-Selig News Pictorial, No. 21, S; Strictly Neutral, com, V; The Undertaker's Uncle, com, S-A; Bunks Bunked, com, Mi.

UNIVERSAL—Courage, dr, B U; The Chef's Revenge, com, and After Big Game of the Sea, educ, split-reel, Ster; Unlike Other Girls, 2-reel dr, Rx.

UNITED—Jealousy, com, Star; Can a Man Fool His Wife?, com, Cam.

APRIL 30—FRIDAY.

MUTUAL—The Movie Fan, com, F; The Valley of Hate, 2-reel dr, K B; The Little Soldier Man, com-dr, Maj.

GENERAL—His Poor Little Girl; com-dr, B; The Destroyer, 3-reel dr, K; When the Range Called, dr, L; At the Mask-Ball, com, S; The Sort-of-Girl-Who-Came-from-Heaven, com, V; Poisoned by Jealousy, 2-reel dr, E; The Tie that Binds, dr, S-A.

UNIVERSAL—A Romance of Hawaii, dr, Vic; At the Banquet Table, 2-reel dr, I; Her Friend the Milkman, com, N.

UNITED—Back to the Farm, com, Emp.

MAY 1—SATURDAY.

MUTUAL—The House of Bentley, 2-reel dr, Rel; Keystone title not announced; Locked Out, com, R.

GENERAL—A Double Winning, dr, B; The Box Car Trap, dr (An Episode of the "Hazards of Helen" series), K; The Undertaker's Daughter, and Safety Worst, split-reel, com, L; The Hand of Mahawee, dr, S; A Pillar of Flame, 2-reel dr, V; His Convert, dr, E; Frauds, 3-reel dr, S-A.

UNIVERSAL—Cy Perkins in the City of Delusion, com, J; Tiny Hands, dr, P; Nabbed, 2-reel, dr, B101.

UNITED—Beginning at the End, 2-reel dr, I.

CHARGE OF MOVIE BRIGADE LANDS SCORE OF LEGITS AS FILM STARS

Mr. and Mrs. Vernon Castle to Appear in Feature Photoplay Under John Cort's Direction. Late Swoop of Picture Makers Results in William Courtenay, Ralph Herz, Florence Reed, Ann Murdock, Marie Dressler, Viola Allen, and Others Signing Contracts. Francis Bushman With Metro.

Signing and resigning of legitimate "names" for pictures is being done by the wholesale by film concerns and there have been so many changes of late in the stock playing lists of divers companies that it's hard to keep track of them.

Mr. and Mrs. Vernon Castle, of "Watch Your Step," have been engaged by John Cort to appear in a feature film to be made this summer. Their contract is reported as being a "fancy one," with the Castles in on the percentage thing in addition to a flat salary foundation.

The Castles have appeared in pictures before, doing a dancing "special," but the Cort picture will be wholly different, the dancers enacting roles in a drama dealing with polite society, which will combine comedy, dancing and thrills. Work on the Castle feature will start about June 1.

Ralph Herz has signed for feature work with the B. A. Rolfe Co. White and Ralph O'Connor will be filmized with Bushman as the star.

In addition to the Viola Allen contract with the Essanay, the Metro announce that it has engaged Francis X. Bushman, the S. & A. lead, to do features for its prospectively styled Quality Films. Novels by Stewart Edward White and Ralph O'Connor will be filmized with Bushman as the star.

Florence Reed in "Her Own Way," the Clyde Fitch play, is another Metro announcement, while Ann Murdock in "The Royal Family" is another.

Max Figman has signed with Rolfe and he and Lois Meredith will camera enact "My Best Girl."

Walker Whiteside has contracted with the Cort Film Corporation to do another big piece following the Whiteside feature, "The Melting Pot." The Cort offices this week announced that the Whiteside film would be distributed upon a state and territorial rights basis. The picture will have its first New York showing at the Hippodrome the week of May 9.

William Courtenay, of "Under Cover," has been engaged by the Vitagraph for a feature this summer.

Marie Dressler has signed with Lubin for a series of comedy features.

Charles Richman has signed with the Vitagraph. The Vita is reported as fishing for Margaret Anglin and Maude Adams.

Douglas Fairbanks is expected to be engaged before June to do one of the pieces in which he formerly appeared.

Several concerns also expect to make George Arliss a picture offer as soon as he ends his present tour.

Kitty Gordon is reported having

signed to do a Fox feature this summer.

Rose Melville as a feature in "Sis Hopkins" is understood to be on tapis.

Lawrence D'Orsay and Emmett Corrigan have been placed under contract by the Universal Company to appear in features. The English actor is to be starred in his former success "The Earl of Pawtucket" and Emmett Corrigan will be seen in "Caleb West."

Claudia Carlsteadt (Mrs. Albert Galletin Wheeler), considerably in the limelight several weeks ago through the medium of a divorce action which her husband instituted, is to enact her life's story for the camera. Ada Patterson of the New York American is to prepare the scenario and the picture is to be started shortly.

MOSS FILM CO. FORMED.

The B. S. Moss Feature Film Corporation has been incorporated in Albany with a capital stock of \$200,000, with Ben S. Moss as the president.

The new picture concern has placed a number of legitimate stars under contract and also has some well known plays listed for screen production, the first of the feature releases to be made June 15.

"The Salamander," Owen Johnson's novel, will be the first big picture. Work has already started to the extent of selecting the principals. "The Salamander" in book form had sale of over two million copies.

Other screen features by the Moss Corporation will be "The Burglar," Augustus Thomas' play; Eugene Walters' "The Undertow" and "Boots and Saddles"; George Bronson Howard's "The Intruder," two of the Charles Hoyt plays, two features from novels by Robert W. Chambers and Lester Wallack's most popular drama, "Rose-dale."

The new company is an offshoot of the original B. S. Moss Reliable Feature Film Corporation. This is the company that produced in screen form "Three Weeks" in five reels, signaling Moss' first dip into filmdom.

VENICE OFFICIALS GROUCHY.

Los Angeles, April 21.

The Venice officials are making efforts to stop local picture firms from taking scenes in the streets of the city. The film men claim their products advertise the beach resort and threaten to leave the vicinity entirely if the council interferes.

The picture men have done much for Venice since inhabiting the resort.

"FAKE SCHOOL" CONVICTION.

The District Attorney's office recently started an investigation of the so-called schools of acting. Assistant District Attorney Howard C. Carter will be active in looking into the business of these places. The first to be caught by him was Fred W. Taylor, who conducted a moving picture school at 249 West 42nd street. Taylor was arrested and placed under \$2,000 bail. His case came up in the Court of Special Sessions last Friday. He was charged with taking money with the promise to furnish employment which he failed to do. Taylor was convicted and sentence is to be pronounced today (Friday). At his trial fifty complaints were read against him. Carter, who was instrumental in Taylor's arrest, was aided by a New York daily which ran some of the fake school advertisements some time ago. The paper wanted to regain the good graces of its readers.

The fake school business has been flourishing during the past year. The bad business conditions in commercial lines has brought many pupils to these places. The authorities have done little for some time in trying to close them.

One of the largest acting schools in the city will shortly be involved, as much data is being gathered daily.

TALKING AND SELLING.

Cincinnati, April 21.

According to James T. Ford and others promoting the Highland Film Corporation, which, it is reported, will make dramatic moving pictures at Ft. Thomas, Ky., eight miles from this city, the concern was incorporated under the laws of Delaware the other day, with a capitalization of \$3,500,000. Ford is President, as the result of an election at Wilmington, Del.; H. F. McGee, Vice-President; Joseph Kaffer, Vice-President and Technical Art Director; B. H. Rehtin, Secretary; George I. Breidel, Assistant Secretary; H. M. Ricketts, Treasurer. Ford thinks pictures may be produced by June. He says a \$1,000,000 plant will be erected. The total groundage is 97 acres. Also, there is talk of starting another studio at Savannah, Ga. Meanwhile, while the talking is going on, the company is selling stock.

COX, WORLD'S PRESIDENT.

It is reported here that George B. Cox, of Cincinnati, will be elected president of the World Film Co. within the next 30 days.

George B. Cox is heavily interested in the Shubert and Loew theatrical ventures, and has been, with his immediate associates, a large manipulator of World Film Stock, according to New York reports.

LOWE PUTS IT OVER.

Albert E. Lowe, who promoted and organized the Harris Film Co., appears to have put over the first feature subject of that concern's. It is "When It Strikes Home," opening at the Hippodrome this Sunday. The regular release day for the picture on the World Film's program is May 17.

CINEMA CLUB WON'T JOIN.

Just when everything was framed for the Cinema Club of the Bronx to become an important cog in the New York City machinery of the Motion Picture Exhibitors' League of America, and certain proposals were made by the executive staff of the local league organization, the Cinema Club rejected all offers of the League to join.

As the matter now stands the New York exhibitors will organize a new branch in the Bronx and have officers elected and everything done to have the League duly represented up there.

J. J. Wittman, president of the Cinema Club, put the matter of amalgamation up to the Club and it voted against some of the proposed provisions which it would have to agree with before entering as a league affiliation.

BOOSTING CONVENTION.

President Marion Pearce of Baltimore and Chairman Corey of the Exhibitor's League Exposition Committee made a trip to New York this week in an attempt to work up interest in the Exposition and convention to be held in San Francisco next July. A number of the prospective space buyers were rather skeptical about California as an exposition site because of the distance west, but Pearce apparently was satisfied with results before returning home.

The exhibitors' exposition at the last convention in Dayton was such a decided fiasco, it prompted several manufacturers to a pledge against supporting the exhibitors convention, two or three leading representatives going far enough to launch a new organization among themselves with a view of controlling future expositions along rules similar to other trades. The reunion of the two exhibitors' organizations, however, has given the coming convention an added importance and with the many other attractions in California it is hoped the convention will pull picture men from all over the east. Should it be a repetition of the Dayton affair the manufacturers will undoubtedly take steps to control future expositions since a failure means useless expense with little chance of any possible sales.

FILM IN POLITICS.

"Prohibition," the new film dealing with the liquor question, is being spoken of as a possible convincer to be used by the Prohibition party in the coming presidential election.

The Gideon Society has accepted the film as an official proposition and will utilize it in its campaign against saloons.

THREE RING PICTURES.

A three-ring picture policy is to be inaugurated at the Grand Central Palace shortly. The World Film is to be interested in the venture. The idea is to run three shows at once for the price of one admission.

If the public doesn't like one picture it can turn around and look at another, showing on another screen at the same time.

A MAN AND HIS MATE.

"A Man and His Mate," a four-reel Mutual Masterpiece (Reliance), with Harry Woodruff as the star, is based on the play and novel of the same title, written by H. R. Durant. The story is a little disappointing at the finish, but the film play gives Sam DeGrasse in the role of Choo, an educated Chinaman, a chance to run away with the playing honors. Woodruff may be starred in the picture, but the impression carried away by the audience is of the playing of DeGrasse. The locale is laid in the west with a touch of the effete east in the opening scenes, which includes a college football match very well staged, but it is only after the principals have been transplanted into the western scenes that the action really begins. Here things happen fast. There is a long horseback chase, near-lynching and a number of other thrills. At the finish when Woodruff, as Ogden, wins the girl, there seemed a feeling of natural disappointment that the clean-living Chink didn't get her, for he was really the more deserving of the two. As a feature "A Man and His Mate" fills the bill nicely. Fred.

PRETTY MRS. SMITH.

"Pretty Mrs. Smith," Drucilla, . . . Fritz Scheff Mr. Smith No. 1 (Ferdinand) . . . Louis Brennon Mr. Smith No. 2 (Forrest) . . . Forrest Stanley Mr. Smith No. 3 (Frank) . . . Owen Moore Letitia Proudfoot . . . Lella Bliss "Pretty Mrs. Smith," a five-part feature presented by the Oliver Morosco Photoplay Co. in association with Bosworth, Inc., and released through the Paramount, is at the Broadway. It is an adaptation of Fritz Scheff's last starring vehicle and the little Viennese prima donna appears in the title role. The picture is slow in getting into the comedy possibilities of the story, but it is interesting at all times. Miss Scheff makes a veritable fashion display of her role and appears in hardly two scenes without first having made a change of costume. Her hats brought no end of remarks from the women in the audience. The "doings" of Drucilla and her trio of husbands form the basis of a very pretty picture comedy, but the real laughs in the film do not come until about the last 1,500 feet of the film. The direction is splendid, but there are times when the photography is a little off. The operator who took the picture made the mistake of focusing on the foremost object in his frame and let the remainder "go hang" in several places, but as this defect is only noticeable occasionally it does not detract from the value of the feature. The cast supporting Mme. Scheff has been admirably selected. Owen Moore, as Frank Smith, was particularly good. With Miss Scheff displayed for the first time in pictures, this feature should attract box-office patronage. There is one thing certain and that is the feature will entertain, for with practically all the laughs bunched at the tail end the audience is given a good impression. Fred.

THE CLEMENCEAU CASE.

In picturizing Alexandre Dumas' famous story, "The Clemenceau Case," the director has evolved a feature that will live long in the picture world. As a matter of fact it is one of the very best released by the Fox Film Corporation and full credit for this achievement should be allotted to Herbert Brenon, who directed the picture. The theme of the story lends itself naturally to screen production and contains all of the elements that go toward making a successful picture, but even with this asset there is much that depends on the direction and the acting, and in this case both are perfect. No end of thrills and there are times when the audience waits with bated breath, so intense are some of the situations. One good feature is the number of close-up scenes which the public seems to like so well. Theda Bara, in the leading role, gives a wonderful performance as the Vampire-wife and the cast supporting her is particularly worthy of mention. It includes William E. Shay, Stuart Holmes, Mrs. Raleigh, and last, but far from least, Little Jane Lee. The latter is really one of the stars of this production and several of her appearances called for applause. Fox has a hit in "The Clemenceau Case." Fred.

THE FIRST LAW OF NATURE.

A multiple-reel feature with Dorothea Farley as the only player prominent in the screen billing of the cast. It was made by the Albuquerque Film Co., and is handled via Warner's Features, now the United Film Service. It is a tale of the west. Miss Farley plays a cowgirl in the sense that she wears the regalia of the plains and rides with a divided skirt. As Nellie she is loved by two cow-punchers named Jim and Jack. She rejects Jim, and right there makes a bold, bad man of him, for a little later he's seen as the chief of a band of outlawed Indians. Nellie's father goes to a new country, leaving her alone with her little sister. Jack has gone with the outfit, so when Nellie's dad sends for her to come on she and the sister start without any male protection. Five Indians hold up the stage coach and carry away the strong box. Nellie and sister are forced to walk away in another direction while the coach continues its journey. Nellie walks right into Jim's presence. Then the caption is flashed that to save her little sister Nellie agrees to marry Jim. They are taken to Jim's house and while he's away for the parson, little Sis bows the Mexican guard over with a stick of cord wood. This was enough for Nellie and sister to escape. That blow of sister's is most unexpected and the way she does it will get a big laugh anywhere. A band of peaceful Indians save Nellie. This same bunch finds the rifed black box which results in a wrong arrest being made by the sheriff and his posse. Sev-

eral of the redskins attempt to escape. One is killed. His body is taken by several others, who got away to the Indian camp. War is declared on the whites. An interesting fight follows with troop of cavalry having much to do with building up a dramatic climax. Jim shows up in time to save Nellie from being shot from behind but later falls a victim to the attacking fire. Before he checks in he tells what part he played in the holdup. Of course Jack and Nellie are reunited. Nothing much to the story but the Indian attack and the arrival of the rescuing parties is splendidly worked up. This battle scene or rather clash between reds and whites will hold up the picture from the feature standpoint. Whoever staged this film was no amateur and he got some bully good results. The scenes, especially in the last two parts, were excellently connected. The picture stands a few paces ahead of some of the other feature westerns shown hereabouts lately. Mark.

THE TRUTH WAGON.

When Hayden Talbot wrote "The Truth Wagon" he never had the slightest idea it would ever be a feature picture. John Cort took the Talbot play and produced it in New York. For some reason it missed fire and was sent to the storehouse. The Masterpicture Film Co. took it in hand for pictures and engaged Max Figman to do the role of John Ross, the rich man's son, who suddenly quit a life of luxury and continual rides on the joy wagons and landed with all fours into the active management of a newspaper. The picture, in five parts, is marketed by the Alliance Film Corporation. There are many things brought out in the film not in the play and vice versa. The picture staging and direction are at times A1, but at other times the picture careens off into an uninteresting channel. One of the biggest climaxes is the riot at the newspaper office when a gang of men broke down doors and jumbled things up. Then came a free-for-all fight when the young owner of The Truth came on the scene with a small army of men from a physical culture office. This interior battle was fairly well staged, although the men supposed to be P. C. students forgot all about their school instructions and roughed it up after the New York Apache style. Another scene which was the most effectively staged "bit" was the throwing through a window and into a street cleaning cart of the rival newspaper reporter who was going to end John Ross' earthy existence with a revolver. One of the physical culturists did the tossing and it was a nice piece of stage work. It was also good for a big laugh when he landed in the rubbish in the wagon. There's quite a newspaper story with Ross winning the hand of Dean's daughter, proposing to her by dictating his offer of marriage to her on the typewriter in the form of a society personal. Figman's stage prestige and the newspaper office battle and the physical encounter between the two men will keep it from falling from grace. Fairly well acted. Mark.

PROHIBITION.

A six-reel feature dealing directly and indirectly with the liquor issue and already adopted by several anti-saloon organizations for the purpose of vividly projecting their cause in state and national politics. The film is preceded by an interesting prolog introducing among the champions of the movement Wm. Jennings Bryan, Josephus Daniels and Richmond Pearson Hobson. This in itself gives the subject an atmosphere of official importance seconded only by the story proper which revolves around a theme that occasionally goes to extremes in the main issuance, but nevertheless keeps solidly intact and carries the inevitable moral lesson, in this instance noticeably sincere. The poetic prolog introduced a quartet of the screen principals after which the main story is unfolded showing the possibilities of an inherited habit and its subsequent effects. Two brothers love the same girl. One is accepted whereupon the rejected suitor plans revenge through awakening a desire for whiskey in his brother, realizing that such a latent desire exists since his father is an habitual drunkard. He succeeds wonderfully through rather far-fetched means, diluting coffee and medicine with the "poison" which for the purpose of the screen portrayal, has its own effect. Whereupon the director carries his audience through a series of scenes depicting the misery inflicted upon the innocent wife, etc., climaxing his tale with the justifiable murder of the schemer and the vindication of the brother. A readjustment of complications brings the redemption of all the drinkers included in the story and nicely gathers about the reconciliation of the several estranged families and friends. Some exceptionally good exteriors are shown and while the interior views contain little beyond the ordinary run of such productions, they fulfill their purpose and manage to keep the main tale in an appropriate scenic surrounding. One noticeably good feature of the direction is the absence of weepy scenes. The points are made prominent and well pictured, showing the certain and deadly results of a super-consumption of alcohol, but the camera has wisely kept aloof from anything resembling the stereotyped maudlin situations. A scientific section of the question is uncovered in the projection of a view showing the wife of the principal victim earnestly centering her thoughts upon a waterfall in order to eliminate the chances of a prenatal influence for whiskey in her unborn babe. Some excellent rough and tumble scenes are in the action and a bit picturing a runaway horse can be numbered prominently among the redeeming points. The courtroom scene is also well played with a good idea of details. While the average skeptic might ridicule the methods employed in the construction of the story, one can allow a lib-

eral percentage for picture license and thus spread the imagination sufficiently to reconcile such ends. Dealing with an international issue of vital importance, the exploiters of "Prohibition" have struck a theme that carries unlimited possibilities in addition to its official punch. Because of this and the immense advertising opportunities contained it should develop into a nation-wide drawing card. It tells a good direct tale and tells it well. Wynn.

WOMAN AND WINE.

The Hippodrome's chief film feature this week is the World Film's five-reel production of "Woman and Wine," with William Elliott starred. The title is fairly explanatory of the story, when it is mentioned that Mr. Elliott as Dick Seymour fell heir to \$100,000 from his aunt, and a designing artist's model, along with her "gentleman friend," heard about it. The girl took Dick down the line, getting most of the money, during which process Dick's home family commenced to slide backwards. His father became blind and his father's ward, with whom he should have been in love, took the blind old man and herself to Paris, where they found Dick, who turned them down for his model-love, and the ward became a flower girl. A kind-hearted doctor also followed Dick abroad. He restored the father's eyesight and presumably gave them sufficient money to return home, as the siren couldn't see Dick, when he asked her for enough coin to pay his board bill. Another point of interest was when Dick had to go through a murder trial. The artist's model was found dead in the flower market. The audience knew who killed her but the police didn't so they arrested Dick with a knife in his hand, just recovering from a very bad case he had picked up on a glass and a half of wine the evening before. The murderess was a rival of the model's and a knife duel between them in the flower market started with great possibilities, but jumped to the finish without the house seeing any activity. The ward found the murderess in her hiding place, persuading her to save Dick even though sacrificing herself. For a long time it looked as though virtue didn't have a chance in Paris, but eventually it did. The story of a youth falling for an engaging woman and spending his money upon her is not entirely new this season, but the manner in which the World Film people have worked out this tale makes a very interesting picture. The super scenes have been extremely well handled, more so in the restaurant and ball moments than in the court room. One scene is of a hospital interior where the father is led to be operated upon for the restoration of his sight. This is morbidly suggestive, but suggestive only. The dance scenes were gone through too slowly before the camera, causing them to run too fast on the sheet. For a five-reeler among present-day productions "Woman and Wine" contains an abnormal quantity of action. Some minor faults are apparent in the production, such as the bedroom in the hotel suite in its lowliness as against the grandeur of the parlor dividing the rooms, and the light business the hotel did, Dick's name still being the last on the register when his father arrived some weeks later. Others, as slight and unimportant more or less, came out, but the general direction is excellent, and if the acting in the film equalled the remainder this would be truly a big feature for a five-part production. Although it may be that the playing of Dorothy Green as Marcelle, the model, overshadowed the others so far and away, that their work can not receive accurate recognition. Miss Green never faltered for a moment in the character, in any particular. Mr. Elliott attained no prominence. He was inclined to overact, a frequent fault with the others as well, especially the model's rival. The ward should have been the third principal, but somehow didn't appear to grasp her role if appearance or playing. However, any juvenile would have sufficed for the Dick role, as at best Mr. Elliott was not called upon to do any fervid work. Outside of Miss Green's Marcelle, the director attended to everything. Sims.

THE HEART OF A PAINTED WOMAN.

The title should have been "The Painted Woman" in preference to the longer one now employed by the Popular Plays and Players for its feature that has Olga Petrova leading. It is announced as an original story, and if that be so, taken entirely from a freshly made scenario for the screen, this picture is another argument in favor of the scenario-picture in preference to the stage-play or printed-story feature film. The stage-play and printed-story plot must be followed more or less closely, for one reason against it, and as both usually bring the plot to the surface early in the running, there is only to be followed the working out of it, also the many who may have seen or read either remembers enough to still curiosity. The scenario feature story as in "The Painted Woman" holds interest universally. No one has previous knowledge, and it allows of different threads that do not verge or blend into one another too quickly. While there may be a complaint in the beginning of a picture like this that it is running disjointedly, the effect is over so much better when the straggling ends are smoothed out for the finish. Though "The Painted Woman" (about five reels) has a couple of spots that are not convincing partially because of the situations and the direction, the remainder is quite a strong dramatic, very well put on and ended at the 81st Street theatre Tuesday evening to applause. The picture in short leaps at the commencement shows Martha Redmond (Miss Petrova), an artist's model, deceived by the artist, who marries the daughter of a wealthy man, unknown to her. She thereupon

takes to the crimson path, becoming the queen of her set. During her life in this atmosphere of painted women, a millionaire's son meets her, offers her money which is torn up by her, and he, bewildered by her action in spurning what, to him, seems her only aim, sends her a check for \$100,000, to do with as she will, in proof of her assertion that money should be well used. A year afterward he casually asks when by a chance meeting they again see each other, what good she has done with the money. In response Martha invites Barrett, the spending scion, to an orphan asylum of which, for the picture purposes, she is ostensibly the head. Here some scenes are shown that will carry this feature along regardless of any other merit or demerit it may have. Babies of all descriptions, cute, lively, crippled, healthy and ill are cameraed, with short descriptive captions, until the section devoted to this is as instructive as it is entertaining. Women particularly will like the orphan asylum scenes. Barrett becomes enamored of the woman with a past; proposes to her, but she refuses. Meanwhile the artist who married the heiress runs short of money, browbeats his wife and has a fist fight with his father-in-law. In fact the artist and his wife's father seemed to fight on sight. It was an incident of this sort in which the son-in-law was killed by his father-in-law, with the crime fastened upon Barrett, who was present in a stupor. While unsoundly sleeping Barrett dreamed he had killed the artist, Barrett by this time having lost his money through the machinations of the other two men. Double exposures and trick photography are put forward to excellent results in this section. Barrett is convicted of murder in a fairly well produced court room scene. When in the death house, he is visited by Martha, who at that late moment remembered an occurrence that convinces her who actually killed the artist. She sets out to trap the father-in-law into a confession which she does with the aid of a dictograph in her apartment, the police arrive, the father-in-law is taken into custody, and Martha is last viewed as leading her lover up the rocky hill of love, at the top of which always there is or should be a rainbow. The playing company is quite well balanced, and it prevents an acting blight. Miss Petrova gives a much better performance on the screen than she has ever given upon the stage. Mayhaps this is obligatory through an enforced naturalness to some extent before the camera, and Miss Petrova is silent on the screen, not having her assumed accent for hindrance. Her brunette type is also a good subject for the photographer. The artist, father-in-law and Barrett roles were well taken care of. These are about the only principal parts. The sending of the \$100,000 check to a woman of the town by a rich young man, no matter how wealthy, was a mistake as no audience can accept that as seriously as intended, but it is forgotten shortly afterwards, although recalled again when the young man allows a year to elapse before thinking of it himself. There is a bad fall by a poor souse on the stairs that should have been retaken at the time it was made, and the prison scene is not properly staged, for good detail, but countered against these is the direction as a whole that can retain continued interest, bring out suspense in working up to climaxes and use the camera excellently in every way, with an exception or two. The picture has an idea from Griffith's "Avenging Conscience" and a photographic play from "Cabrera," but "The Painted Woman" also has a good title and is a first class dramatic feature. Sims.

THE ROMANY RYE.

London, April 1.
This film adaptation of George R. Sims' old melodrama is an excellent example of the strides the world has made in its theatricals. The picture is really interesting as showing how differently we do things today. In this melodrama there are such situations as the villain wanting to marry the heiress to secure control of the fortune, the stolen birth certificate, the hero being bound hand and foot in a cellar watched by an old hag, and so on. But it is all classily produced with good actors and excellent photography, by Percy Nash for the Neptune Film Co., and is in three parts. There is a very good reproduction of a shipwreck and other modern bits of photography, but, as before remarked, it is an old-fashioned melodrama and the picture must therefore be classed as a popular price feature. Jolo.

WARNING AGAINST "SCHOOLS."

Chicago, April 21.
Gilbert Shorter and the Milwaukee Photo Play Co. were the cause last week of George Spoor of the Essanay Film Co. and W. N. Selig of the firm of that name to expound their views on photo-acting schools. Both these men warned young aspirants to film acting against spending money in any of the advertised schools which they said were nothing short of frauds.

It was found that both the Shorter school and the Milwaukee Play Co. promised pupils engagements, but these invariably came to nothing.

Both the film firms mentioned have issued notice no school actors are wanted nor will be engaged.

FILM BUILDING MISERIES.

The picture tenants of the 45th St. Exchange building are having their lives made miserable by the many fire department rulings against the carrying of films in the buildings without having them encased in fire proof boxes.

The elevator men will not allow a reel in the cars unless it is in a box. No smoking is allowed in the building.

Over 20 arrests have been made the past week by the Fire Department in what are known as "film buildings" where exchanges are frequent. Most of the complaints were for smoking. The buildings are the World's Tower in 40th street, Masonic on 23rd street, and the Leavitt building in West 46th street.

CHICAGO'S STRAND.

Chicago, April 21.

Jones, Linick & Schaeffer have drawn plans for a picture theatre of the larger size that will be started within the next few months. The plans call for a seating capacity of 2,000. The theatre will be located on South State street, sit not given out, but it is expected it will be in the centre of the "Loop" district. The theatre will cost \$600,000.

Aaron Jones, who made the announcement, states the theatre will be called the Strand. A story used by the dailies last week said a syndicate of Chicagoans would construct a \$1,000,000 theatre, but this seems to have fallen through.

NO NOTICE REQUIRED.

Los Angeles, April 21.

According to a ruling by Judge George L. Jones in Nevada County, a Los Angeles picture actor can be discharged by a company without it giving the player the customary "two weeks' notice."

Judge Jones so decided when he gave his decision in favor of Bosworth, Inc., in the suit brought against the concern by Ernest Garcia, who said he was taken to Truckee to take part in "Snow Scenes," a Bosworth picture. Garcia sued for \$80.

WAITING FOR WAR'S END.

The end of the war cannot come soon enough for the American feature film manufacturers. They plan a big invasion of Europe with features of all kinds, particularly comedy dramas and the slapstick subjects.

The ending of the war will also prove a big thing for the foreign makers, who plan many feature makes the moment they can operate again with safety in the countries where the bullets and shrapnel are now shrieking.

WIFE ALLEGES ASSAULT.

Los Angeles, April 21.

James Avery Bradford, managing director of the Keystone picture company, was arrested and later released on bail on a charge of assault and battery preferred by his wife, formerly Margaret Rosston.

The Bradfords were married 10 months ago. Divorce proceedings are to follow.

PICKFORD TAKING CHANCES.

Los Angeles, April 21.

Mary Pickford has decided to fly with Glenn L. Martin, the aviator, this week, as part of her duties in a new film production being constructed by the Famous Players Co. The flight is to consume one hour.

LONDON ASKS \$30,000.

Jack London let one of his representatives know last week that he was willing to accept a few commissions to write for pictures providing he was given advance royalties to the extent of \$30,000.

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S CHICAGO OFFICE:

CHICAGO

MAJESTIC THEATRE BUILDING

The Majestic, La Crosse, Ind., will close Saturday.

Fort Wayne, which will be booked from here instead of the East for the summer and will play a split week.

Hugo Koch, well known to the legitimate, is about to launch a new sketch in vaudeville.

The New Grand, Evansville, Ind., will in all probability close around May 1, reports from that section stating that the weather already has turned much too warm for indoor amusements.

La Belle Titcomb fainted while on the stage of McVickers last Wednesday. Part of the singer's wardrobe (the part she had on) would not get together and the excitement of the moment caused the faint and the ringing down of the curtain.

It is being talked about around here that routing for next season will commence shortly. The next season booking heretofore began late in May, but with this season finishing a month earlier the pencils are all sharpened and ready.

It has developed that all of the agents but one firm are in the Majestic Building for one year's trial. The lease will not be renewed for any of the agents after a year without the sanction of the Western Vaudeville Managers' Association.

The police are investigating the picture theatres downtown displaying the signs "No Children Admitted" and "Adults Only." One of the early reports made by some of the officers stated that nothing was shown that a child could not see. There may be some action taken shortly in regard to these signs.

AUDITORIUM (Bernard Ulrich, mgr.)—"Life," fair business.

BLACKSTONE (Edwin Wappler, mgr.)—"Grumpy," with Cyril Maude, still popular.

CORT (U. J. Hermann, mgr.)—"Keep Moving," fair houses.

COHAN'S GRAND (Harry Ridings, mgr.)—"On Trial," final week of successful run.

COLUMBIA (William Roche, mgr.)—"Ginger Girls."

CROWN (A. J. Kaufman, mgr.)—"Within the Law."

GARRICK (John J. Garrity, mgr.)—"Dancing Around," with Al Jolson, opened Sunday night to turnaway.

ILLINOIS (Augustus Pitou, mgr.)—"The Girl From Utah," fair play.

IMPERIAL (Joe Pilgrim, mgr.)—"Love's Models."

LA SALLE (Joseph Bransky, mgr.)—"Pictures."

NATIONAL (John Barrett, mgr.)—"A Pair of Sixes."

OLYMPIC (George L. Warren, mgr.)—"Chauncey Olcott in 'The Heart of Paddy Whack,'" good returns.

POWERS (Harry J. Powers, mgr.)—"Outcast," with Elsie Ferguson, doing well.

PRINCESS (Sam P. Gerson, mgr.)—"Too Many Cooks," holding its own.

VICTORIA (Howard Brodaski, mgr.)—"Today."

PALACE (Harry Singer, mgr.; agent, Orpheum).—The headline honors this week are divided between Cecil Lean, assisted by Cleo Mayfield and Edith Talliaferro and Company. Both are given equal billing. Lean is using practically the same routine as when seen here earlier in the season. Mr. Lean is a big Chicago favorite and is always sure of a warm welcome here. In the seventh position, following Ernest Ball, who scored the hit of the show, and with the able assistance of Miss Mayfield, Lean was a big winner. Edith Talliaferro and Co. offered an interesting playlet, "A Breath of Old Virginia." The cast handled their roles in an acceptable manner, but in Miss Talliaferro's support the work of Charles Bartling as Colonel Maiden is the best. The act scored big and held close at-

tention throughout. Ernest R. Ball, seen here for the first time as a single, received big applause after each number and in his closing medley, consisting of the titles of his successes, was occasionally interrupted by applause. Another act to go over big was Frederick V. Bowers & Company. The Aerial Budds go unusually big for an opening act. Henshaw and Avery won big approval. Hawthorne and Inglis were a comedy success with their "nutty" offering. Billy McDermott held the rather late spot of next to closing. Mr. and Mrs. Douglass Crane held the majority seated and their dance offering was voted worth while. Business was off Monday afternoon, due to the fine weather.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—This is really the first week of summer weather here and McVicker's stood up very well under the strain on Monday afternoon for the first show. At 2.15 the big house was almost crowded, and for a day as hot as Monday this is a record. The show was good in spots. The headliner, "Everybody," provided one of the bright moments of the bill. The little morality playlet got going well early and finished to big applause. The show was opened by The Westoff Trio, a musical act. Logan and Ferris do a "straight" and Hebrew soldier and only managed to get by. The dialog in most cases is slow and the singing of the two only passable. The Peerless Potters do a trampoline bar act. One man works on the bar head down while the two women and another man jump up to him. The routine is old and not at all well done. The girls are awkward, the only possible excuse for the act being one being the clown who at times looks as though he may do a difficult trick. "The Debutantes" is a girl act that is being tried out at the big hall this week. Judging from the general looks of the act it does not seem to have much chance. There are six girls in the chorus, which is the only redeeming feature. In the cast there are three men and two women. The comedy is sad and the numbers are not noticed. The Valerie Sisters made good, due the clown girl's comedy efforts, which were well received. The Four Regals still show wonderful strength in their teeth. Rice and Franklin do a fast and snappy act and please all the way. Adele Oswald is in the act that is billed Oswald and Jarnagin. At present Miss Oswald should stand a chance of being among the big time singles and in getting there could try to avoid singing songs that are a trifle too blue. Her last song at the matinee on Monday was not exactly a matinee song.

MAJESTIC (Chas. E. Kohl, mgr.; agent, Orph.).—A double flop of headliners this week made the show at the Majestic seem to most of its audience rather tiresome. The weather may have had something to do with the dissatisfied look of many, but on the other hand the two hits of the show were applauded vigorously. They were Ryan and Lee and the Arnaut Brothers. The headlines were Josie Collins with Robert Evert and Herbert Kelcy and Effie Shannon in "At Sunrise," a war sketch. Josie Collins, while singing well, did not convince as a headline attraction. It would take a better vehicle than the one she is using to make her the hit that a headliner should be. The audience were plainly disappointed and though kindly disposed they showed the disappointment. Mr. Kelcy could not make himself understood many rows behind the third row. Ryan and Lee were on the bill and they seemed to be a needful addition to it. The clowning of the pair along with the comedy and splendid footwork quite took the Majestic audience by storm and the young people deservedly pulled down an ovation that has not been equalled there in weeks. The Arnaut Brothers were the other big moment of the show. Max Le Hoen and Mile Dupreze opened with a novelty in the way of a shooting act. James Thompson and Co., in "The Burglars' Union," came in for a good share of the laughs on number two. Linton and Lawrence pleased in their comedy offering. Miss Lawrence is a hard worker and Linton feeds her along nicely. Dunbar's White Hussars played their way into a hit. The Willie Brothers closed the show and succeeded in keeping a good percentage of audience seated.

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GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—Extremely warm weather did not affect the attendance Monday and the usual big business was in evidence. The show contains a couple of acts recruited from the big time, adding class to an otherwise fine bill. Eiler's animals, composed of goats, monkeys and dogs, opened the show. The animals go through an ordinary routine, most of the tricks being done by the goats. The tableau at the finish was well presented. Bensee and Baird, a mixed singing team, begin with a duet with good lyrics capably handled. Their singing numbers were also well received, while their closing number in Scotch kilts rounds out a neat act. The

Sutherland Sisters pose in front of a velvet drop, before getting down to the real business of their act, that of doing feats under water, for which a small tank is used. From appearances, the tank seems unusually small, and a larger one, although more cumbersome in transportation, would be a vast improvement in the act. The girls are exceptionally clever under water and were well liked. Having been seen here in the two-a-day houses, Elizabeth Otto fared well here. Her present routine is refined and dainty. Henry B. Toomer and Co. present a good sketch with some excellent dialog, some of which gets away from the general public, the actor colony being the most appreciative. Their finish, however, is the redeeming feature and adapt-

ed for the masses. The act got many laughs and scored a hit. The Chung Hwa Quartet, all endowed with good voices, was another act to get over big. The tenor and baritone stood out prominently in all numbers. The dialect of one of the members in the Scotch number was very good. Their impression of a newsboy quartet, used as a closing number, got excellent results. The Costa Troupe closed the show with some dexterous work on the rings.

Billy Sunday is expected here around the first of January of next year. It is a question as to where the former ball player will do his talking. There are many who think the Coliseum will be the place, but it is said that some

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MARY PICKFORD in "The Dawn of a Tomorrow"
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 PAULINE FREDERICK in "SOLD"
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money at present showing the feature film "Three Weeks." Following two failures, "What's Going On" and "The Lady We Love," the film for the first five days played to capacity all day and evening.

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ORPHEUM.—Alan Brooks and Co., entertaining. Madame Yorska and Co., acceptable. Helen Scholder, artistic. Three Rubes, scored. Al Rover, liked. George M. Rosener, opening, successful. Morton and Moore (hold-over), favorites. "The Bride Shop," pleased, closing.

EMPRESS.—Old Soldier Fiddlers, in closing position, good. "Between Eight and Nine," favorably received. Stewart and Dakin, clever openers. Sandy Shaw, satisfactory. Lew Hoffman, liked. O'Neill Sisters, excellent. The playlet "Dope" was added, and scored.

CORT (Homer F. Curran, mgr.).—"The Birth of a Nation" (film).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Potash and Perlmutter."

ALCAZAR (Belasco & Mayer, mgrs.).—Kolb and Dill Co., "This Way Out."

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

The T. M. A. annual benefit will take place this year at the Columbia theatre on the afternoon of May 30.

When the latest amusement, a penny dance hall, opened its doors to the public, 5,000 people were present the first night.

The Mountain Players' Club, a University of California organization, will produce "Rip Van Winkle" on the summit of Mt. Tamalpais May 23. The cast will consist of students.

From what many of the managers say it looks as though a large percentage of the interior theatres will remain dark during the summer.

J. J. Rosenthal's case against the Anderson Gaiety Co. for breach of contract was scheduled for hearing April 12, but an amicable settlement was reached between the parties outside of court. While the terms of settlement have not been disclosed, Rosenthal declares that he is satisfied.

The San Francisco People's Opera Company made its debut to the public in Scottish Rights Hall on Monday evening, April 12. The opening attendance was very encouraging and quoted at 1,500. The prices were scaled from 50 cents to \$1.50. The attempt to make the company permanent and self-supporting is being watched with interest by showmen, for during the past four years opera companies playing here have gone on the rocks. "Carmen" was opening bill.

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HIPPODROME (Henry Marcus, mgr.).—High class first run photo plays, exceptionally good music.

SHEA'S (Henry J. Carr, mgr.; U. B. O.

time).—Orville Harrold, heads fine vaudeville bill. Allan Dinehart, clever in sketch. The Gleasons and Houlihan put over some good stuff in new act. Bradley and Norris prove first class singers and dancers, getting over big. The hit of the bill is made by Robins. The act is unique, captivating and attractive.

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OLYMPIC (Charles Denzinger, mgr.; Sun time).—Jack Gardner proves big hit of splendid bill. Supporting him are Bond and O'Brien. Clipper Comedy Four put across hit. Lizzie Wilson, well received. Musical Lunds, great; 3 Joleanders, great.

ACADEMY (Jules Michaels, mgr.; Loew time).—Ten big acts draw packed houses, each act a winner. The Newsboys Sextette was one of the ten hits, few better singing acts ever appearing here. Feature nights, with cabaret and novelties successful.

LYRIC (Joe Payton, mgr.).—Lyric stock does "Child of the Regiment" in very thorough and satisfactory manner. Costumes and settings elaborate. Business good. Next, "Why He Divorced Her."

FAMILY (A. R. Sherry, mgr.).—Vaudeville and pictures, doing well.

PLAZA (Jacob Rosing, mgr.).—Pictures, packing the house.

Harrison Brockbank

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CINCINNATI.

By HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.; K. and E.).—Henry Miller in "Daddy Long Legs"; 25, "Potash and Perimutter," Rose and Tannen return.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Erfords Whirlwind Sensation, Prince Lai Mon Kim, Empire Comedy Four, Beaumont & Arnold, "Wives of the Rich," Eva Tanguay, Charlie Howard & Co., Wyatts Scotch Lads and Lassies.

LYRIC (C. Hubert Heuck, mgr.; Shubert).—Sunday afternoon and night, Sousa's Band; rest of week, indefinite stay.

OLYMPIC (Charles Walters, mgr.; Columbia No. 1).—"The Gayety Girls."

STANDARD (Harry Hart, mgr.; Columbia No. 2).—"Mischief Makers."

WALNUT (George F. Fish, mgr.; S-H.).—"Tess of the Storm Country." Season closes at end of the week.

GERMAN (Otto E. Schmid, mgr.; stock).—"Sodom's End." Sunday night only.

MUSIC HALL.—Tuesday night lecture on war by Herman Ridder, editor of Staats Zeitung.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—James B. Carson in "Red Heads," big hit; Joe Comedy, laughs; Claudius & Scarlet, applause; Nat Nazaro Troupe, good; Flo Irwin, very good; Cooper & Smith, good; Louis Stone, pleased.

MILES (Dr. Paul C. Dulitz, mgr.; agent, A. B. C.).—Mr. & Mrs. Perkins Fisher, good act in pioneer days; Silvester & Vance, good; Harry Gilbert, well received; Bonnie Sextet, instrumentalists; James & Prior, pleased; Goyt Trio, opened; Three Bonnells, good athletes.

ORPHEUM (W. W. McEwen, mgr.; agent, Loew).—Royal Lilliputian Review, a great act; Greenlee & Drayton, dancers; Karl Emmy's Pets, good; Florences, magician; Adele Moraw, pleased; Althoff Sisters, musicians; Les Alex Carangeot, novelty.

DETROIT (Harry Parent, mgr.).—"Along Came Ruth." Next, May Robson.

GARRICK (Richard H. Lawrence, mgr.).—"The White Feather." Next, "Peg."

LYCEUM (A. R. Warner, mgr.).—Glaser Stock Co.

AVENUE (Frank Drew, mgr.).—"Confessions of a Wife." Next, "A Desperate Chance." Roy Walling has returned as leading man.

CADILLAC (Sam Levey, mgr.).—"Charming Widows." Next, "Beauty, Youth and Folly."

GAYETY (George Chenet, mgr.).—"American Beauties." Next, Billy Watson.

The Walling will reopen 24 with musical comedy under a new name.

The Broadway-Strand was granted an injunction against the Washington restraining that playhouse from showing "The Nigger" film for week of April 18. The Broadway-Strand contracted for this film March 17 with the Fox Film Corporation. Owing to a misunderstanding, the Fox Film Corporation cancelled the contract and sold the film to the Washington theatre. The court ruled that the Broadway-Strand was entitled to the first-run rights on the picture. The Washington intends to show it week of April 25.

LOS ANGELES

VARIETY'S
LOS ANGELES OFFICE
306 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Blanche Ring and Co. in "Oh, Paps," big hit; Howard and McCane, well received; Mme. Donald-Ayer, scored; Lamberti, entertaining; Baraban and Grohs, artistic dancers; Kremolina and Darras Brothers, good; Bonita, pleasing; Maria Lo, well liked.

EMPRESS (Harry Follette, mgr.; Loew).—Clarice Vance, scored heavily; Rivoil, pleased; Charles Deland and Co., drew laughs; Bennett Sisters, clever athletes; Ed Zoller Trio, exceedingly well; Faye and Mynn, got by nicely.

REPUBLIC (Al. Watson, mgr.; Levey).—Toona Indian Co., exceptionally good; Jack Oliver, enjoyable turn; Varsity Four, clever; Faust and Faust, very good; Kimball Brothers, applauded; Johnsons, mediocre; Daly and Reno, went well; Roderick, big applause; Mock Sad-Ali Co., fair; Lowry's Dogs, please the children; Pauline Josef, very good; Broh and Burne, entertaining.

HIPPODROME (Lester Fountain, mgr.; Western States).—Cumin and Seabum, great; Campbell and MacDonald, pleasing; Glorie

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"When Sunday Comes to Town"

Vincent Bryan wrote the funniest lyric that was ever written in this song. Lots of extra verses. That will bring you back as often as you want to come back. Don't wait until you hear somebody else sing it, but get it now.

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The best march ballad in years. Better than "Sunshine Nellie."
A Wonderful song for quartette. Great for opening or closing.

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BEN. BORNSTEIN, Mgr. Prof. Dept.

Mayno, pleasing; Benson and Belle, graceful; Roberts and Fulton, passed nicely; Gordon and Reveni, clever; Francesco Redding and Co., went big.

MASON.—Alexander the Great.
BURBANK.—"Montmartre."
CENTURY.—Burlesque.

Dick Ferris and wife (Florence Stone) arrived Saturday from Minneapolis where they just closed a season in stock.

The Superba theater has been sold to a syndicate headed by C. E. Blair. J. A. Quinn remains as manager.

Margaret Edwards who gained considerable notoriety as the "Naked Truth" girl in the film, "Hypocrite," appeared last week in dances at the Majestic.

Tim Frawley, who came here to pass judgment on "The Songbird" and "Montmartre" for Morosco, has returned to Chicago.

Clarence Drown, Orpheum manager, will include Chicago and New York in his vacation

itinerary this summer. This will be Drown's first visit east in six years.

John H. Blackwood has resigned the management of the Century, playing burlesque. He is succeeded by William Meek, former treasurer. Rube Welch, former director, is also out.

James K. Applebee, long a member of the Burbank force, appeared in his first motion picture the other day.

Marc Klaw has left for Honolulu via San Diego and San Francisco.

The Willner-Nasatir company, featuring Jacob Silvert, the Yiddish star, reopened the Morosco theater April 18.

James Finn, secretary to Morosco, goes to Chicago as manager of "The Songbird."

Jane Cowl, William Courtleigh, George LeGuere, Thomas McLarmie, Beatrice Nichols, Harry Duffield and Florence Oberle left Sunday for Chicago to open in a Morosco production.

MILWAUKEE.

BY P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Lulu Glaser, excellent; Henry Lewis, fine; Bendix Players, appreciated; Willy Weston, good; "The Candy Booth," pleased; Margot Francois, liked; Hartman & Varady, fair. Business average.

CRYSTAL (William Gray, mgr.; agent Loew).—"The Dairy Maids," excellent; "The Way Out," pleased; John La Vier, good; Edward & Jack Smith, good; Will Hart, fine. Fair business.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Yellow Ticket," to good business, 25, "Daddy Long Legs."

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock Co. in "Wallingford." Satisfactory houses. 26, "The Case of Becky."

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. in "Der Menonit." 21, "Die Lieben Feinde"; 25, "Der Feldprediger." Fair business.

GAYETY (J. W. Whitehead, mgr.).—Columbia Burlesquers. Average houses.

With Jack Reid's stock burlesque organization closing at the Empress, the house has gone into 5-cent pictures with a hard road ahead because of competition. J. W. Whitehead, who formerly managed the Gayety, left it for the auto business and then managed the Empress while Reid was in, goes back to the Gayety, succeeding J. W. Rhodes.

NEW ORLEANS.

BY O. M. SAMUEL.

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Harold Goldenberg, treasurer at the Tulane the past season, has gone back to commercial life.

Tony Kennedy and Jack Hubb are producing musical stock at the Elysium.

Al Shear banquetted his employees Saturday evening. Mr. Shear has one of the largest film exchanges in N. O.

The Seminole, Bay St. Louis, Miss., was destroyed by fire.

The Nero theatre, Baton Rouge, La., burned to the ground Friday.

New Orleans is to have a municipal dancing pavilion in the beautiful peristyle at City Park. Paulo de Silva and Myrtle Howard will offer instruction.

Pater Sully, of the Five Sullys, missed several performances at the Orpheum last week owing to illness.

Paoletti's Band will furnish music at Spanish Fort the coming summer.

PHILADELPHIA

VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building

JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Mme. Calve is the headline attraction this week. Business was not up to the usual Monday. This was probably due to the warm weather, as the show, while it looked light on paper, was meritorious. Calve made little demand upon her artistic skill as songbird, nevertheless she rendered four selections with that finish and dramatic brilliancy which has characterized her work in more pretentious attempts. She brought the house down and the applause lasted several minutes. Another hit of the bill was Dainty Marie. Stickney's Circus, not programmed, opened the show. Until speed is put into the turn it will have a hard time on a big time bill. Three Whalens did fairly well considering their songs. Clark and Verdi made them laugh while they were on. The laughing hit of the bill was Regina Connell and Co. in "The Lollard." The piece is just a trifle drawn out, but is amusing and decidedly entertaining, and Miss Connell plays the part of the wife with fine effect. Du Callon kept them in a nice humor with his continuous flow of droll patter, while balancing himself on a ladder. This is another act that went over through good showmanship. Cantor and Lee had a difficult time to get their attention, but they closed well. Zeno, Jordan and Zeno in a good aerial act were forced to work against a big walkout, as the show ran a little later than usual.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—The show this week started off well and maintained speed until the close. The Brightons opened with a good novelty. Prince and Deerie have good voices and also handled some good clean comedy. They were a big hit and scored. Billy Link and Co. did well. Doc O'Neil had them from the start and finished strong. La Toy Brothers closed. The house was very light Tuesday afternoon.

WILLIAM PENN.—Military Dancing Sextet, Six Musical Gormans, S. H. Dudley, John R. Gordon and Co., Old Town Four, Edwin George.

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NIXON.—"The Japanese Prince," "The Surprise Party," Box Car Trio, Martha Washington Quintet, Roache and McCurdy, Rose Family.
KEYSTONE.—Davett and Duval, The Bison City Four, Toyo Four, Berry and Barry, Case and Alma, Cliff Bailey.
GRAND.—"The Lonesome Lassies," Roxy La Rocca, Mosconi Bros., Hayes and Allpoint, Al Weston and Irene Young, White and Kahn.
CROSS KEYS.—Berlin Mad Caps, O'Neill and Gallagher, Anderson and Evans, Warren and Brockway, Four Adders.

ALLEGHENY.—Musical Gracey, Davis and Walker, Allen and Fowler, Lewis and Chapin, Petticoat Minstrels.
COLONIAL.—Pictures.
BROADWAY.—Vaudeville and pictures.
PALACE.—Vaudeville and pictures.
VICTORIA.—Vaudeville and pictures.
GLOBE.—Pictures.
KNICKERBOCKER.—Pictures.
ADELPHI.—"Peg" still good business.
LYRIC.—"The Hawk."
GARRICK.—"The Little Cafe."
FORREST.—Second and last of "Hello Broadway." Did great business during the stay.
CHESTNUT ST.—Pictures.
CASINO.—Hasting's Big Show.
TROCADERO.—"High Life Girls."
GAYETY.—"City Sports."
AMERICAN.—Stock. "Man of the Hour."
WALNUT.—"The Dummy."
STANLEY.—Pictures.
LOCUST.—Pictures.
BELMONT.—Pictures.

Keith's Allegheny theatre will close for the season on April 24. It was first thought pictures would be run throughout the summer

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months, but after considering this policy, the management decided to close until next fall unless business picks up considerably and warrants reopening the house.

At a meeting of the Friday Night Club last week it was decided to change the name to Haberdashery Lodge. Frank Donnelly of Norman Jefferies office was elected president. Al White and Joe Dougherty were appointed as a committee to select the place for the regular summer outing.

Margie Arnold has returned from Atlantic City where she has been in stock for the past six months. She has signed with the Lubin Co. and will play eccentric parts.

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HELLIG (W. T. Pangel, mgr.)—18-25, "The Candy Shop."
BAKER (Geo. L. Baker, mgr.)—Italian Grand Opera.
ORPHEUM (T. R. Conlon, mgr.; agent, U. B. O.)—Al Rover, entertaining; George M. Rosener, good; Mason & Keeler, hit; Helen Scholder, pleased; Sylvester Schaefer, hit; pictures.
EMPRESS (H. W. Pierong, mgr.; agent, Loew)—Arno & Stickney, opened; Warren & Francis, pleased; "Even Up," Ray Snow, laughs; McBride & Cavanaugh, hit; Marie Russell, headliner; Frey Twins & Frey, good.

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LYRIC (Dan Flood, mgr.; agent, Fisher).—
Vaudeville and pictures.

TORONTO.

BY HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—Mrs. Patrick Campbell was greeted by a large and fashionable audience on the opening night when she appeared in "Pygmalion," and scored strongly. "The Lady in Red," 26.

ROYAL ALEXANDRA (L. Solman, mgr.).—Percy Haskwell presented the hilarious farce, "Newly Married," which went with much approval.

GRAND (A. J. Small, mgr.).—"Trail of the Lonesome Pine," opened well. "Help Wanted," 26.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Grace La Rue headed a strong bill and scored a well-merited success; Walter C. Percival & Co., a hit; Bert Levy, clever; Raymond & Caverley, hit; Hope Vernon, good; John & Mae Burke, old favorites; McRay & Clegg, pleased; Payne & Niemeyer, entertaining.

LOEW'S YONGE ST (J. Bernstein, mgr.; agent, Loew).—Frank Bush, great; Six Steps, pleasing; Hippodrome Tom, excellent; Sprague & McNeese, pleased; Walter Lynch & Co., held interest; Kennedy Bros., good; Embs & Alton, clever.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Van & Carrie Avery, big laugh; Six Little Song Birds, encores; Williams & Segal, pleasing; Hazel Moran, novel; Ford & Truly, good; Denny & Boyle, droll; Paynton & Green, skillful.

GAYETY (T. R. Henry, mgr.).—Star and Garter Show. "American Beauties," 26.

STAR (Dan F. Pierce, mgr.).—Watson's "Orientals," with Billy Spencer, are big favorites here. "Big Sensation," 26.

STRAND (Leon Schlesinger, mgr.).—Pictures.

ARENA GARDENS (L. Solman, mgr.).—The Toronto Advertising Club are staging a big patriotic advertisers carnival and circus with 900 performers under the direction of E. Jules Brazil, 22-23.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (April 26)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Abeles Edward Variety N Y
Adams Rex Variety Chicago
Adler & Arline Keith's Cleveland
Allen & Francis Variety N Y

AMETA

PLAYING UNITED TIME

Ahearn Chas Co Keith's Washington
Annapolis Boys Keith's Columbus
Armstrong Will H Variety N Y
Arnaut Bros Columbia St Louis

B

STUART BARNES

Direction, JAMES PLUNKETT

Beaumont & Arnold care Morris & Feil N Y C
Bowers Walters & Crooker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C
Briscoe Olive Princeton Hotel N Y C

HARRISON BROCKBANK

as NAPOLEON, in
"The Drummer of the 76th"
M. S. BENTHAM, Representative

6 BROWN BROS.

"Chin Chin," Globe, New York
TOM BROWN, Owner and Mgr.

Buch Bros Variety N Y
Byal & Early Bushwick, B'klyn
Byron & Langdon 174 E 71st St N Y C

ERNEST R. BALL

Next Week (April 26)
Columbia, St. Louis.
Direction Jenie Jacobs.

THIS WEEK (April 19th)
Special Feature at the PALACE THEATRE, New York

The Morgan Dancers

In Classic Repertoire of
Egyptian, Greek and Roman Dances

Managing Director, MARION R. MORGAN
Representative, PAUL DURAND

BENSON AND BELLE

JUST RETURNED FROM SUCCESSFUL TOUR OF AUSTRALIA—HEADED FOR EAST.
PLAYING ON COAST.

C

Cantor Eddie & Lee Al Orpheum Montreal
Carr Nat 10 Wellington Sq London Eng
Cervo Orpheum Kansas City
Clark & Verdi Grand Pittsburgh
Collins Milt 133 W 113th St N Y C
Colvin Walter Burbank Los Angeles
Comfort & King Shea's Toronto
Conlin Ray Variety N Y
Conroy & Lemaire Variety N Y
Cook Joe Variety N Y
Crane Mr & Mrs Douglas Orpheum Circuit
Cross & Josephine 902 Palace Bldg N Y C

The Greatest Dramatic Hit of Vaudeville's
History

HENRIETTA CROSMAN

In "THOU SHALT NOT KILL"
Direction, FRANK EVANS.

D

Danubes 4 Palace Chicago
Darrell Conway Keith's Boston
Davies Family Orpheum Duluth
De Dio Harry Circus care Tausig 104 E 14th
St N Y C
De Felice Carlotta Variety N Y
Devine & Williams Variety N Y

JIM SYBIL
DIAMOND and BRENNAN

"Niftynonsense"
Next Week (April 26), Orpheum, Montreal

Duprez Fred Variety London

E

Eary Trio Variety San Francisco
Eis & French Orpheum Duluth
Elinore Kate & Williams Sam Orpheum St Paul
Elizabeth Mary Variety N Y

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 "I'M ON MY WAY TO DUBLIN BAY"

By STANLEY MURPHY

THE MOST TALKED OF SONG IN THE COUNTRY



FRANK FOGARTY



THE VOLUNTEERS



WARREN and DIETERICH



MELRAH COMEDY FOUR



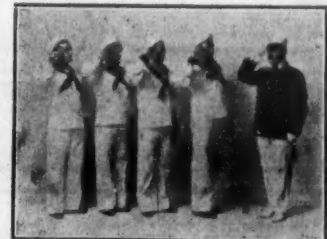
MORRISEY and BURTON



CORBETT, SHEPARD and DONOVAN



WILL OAKLAND



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JIM DOHERTY



HARRY RUDOLPH



BURNS, KILMER and GRADY



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Runaway June

If you sang "Bag of my Heart"
 You'll want this novelty ballad with
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 It belongs to you — Send for it — *P. D. Q.

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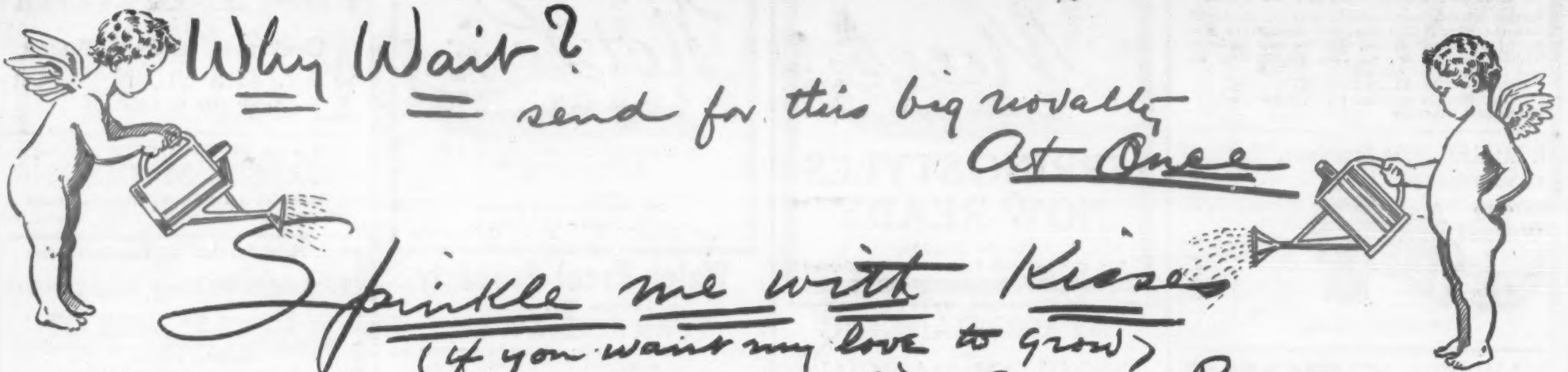
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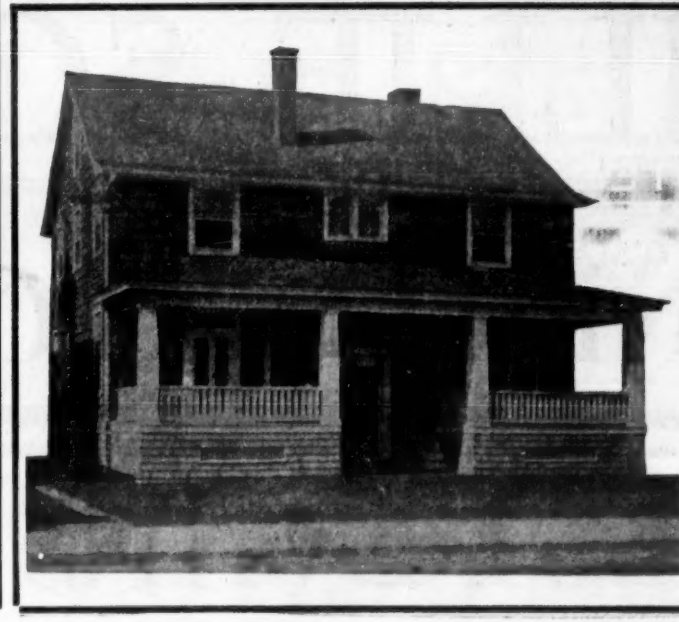
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8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (April 26), MAJESTIC, MILWAUKEE

Representative, **PAT CASEY**All Communications care
VARIETY, New York**SORRETTY and ANTOINETTE**

In Their Eccentric Comedy Novelty

Direction, **MORRIS & FEIL****Sam Barton***"The Silent Tramp"*
Variety, London.**PAULINE SAXON**

THE "SIS PERKINS" GIRL.

Shelbys The
Sherwood Blanche
Shipley Barton (C)
Shilling Jas P
Silveno Harold
Silvena Barney
Sinia Norbert
Slain Miss A K (C)
Smith Loring
Southern Billy (P)
Stangel Fred
Stanley Norman
Stanley Raymond (C)
St. Clair 3
Suns Willard
Swanberg Emil
Sylvester & Vance (C)
Symonds Alfaretta

T
Tambo George
Tempest Florence
Thomas Hal
Thurber & Madison
Treleske Cottage (C)
Tunis Fay

V
Vadette Villa
Van Billy
Van Billy (C)
Van Court Miss
Vardaman
Victor the Great (C)
Von Dell Harry

Dan Coleman

In "I'LL FOLLOW YOU"

Harry Hastings' Big Show

**LILLA BRENNAN**

INGENUE

"THE BEAUTY PARADE"

VINCENT MACK-IRWIN

CHARACTERS

PRIMA DONNA

JEAN

With "BEHMAN SHOW"

Mme. TUTTLE'S PARROTS

FIRST EASTERN APPEARANCE

DIRECTION, **AARON KESSLER****Dancing DALYS**

"GOLDEN CROOK" CO.

SAM CARLTONHEBREW COMEDIAN, opposite Eddie Dale
in "Charming Widows"**GEORGE HARADA**WORLD'S FAMOUS
CYCLIST1710 Clybourn Ave.
Chicago, Ill.

W
Walls Mrs Ned (C)
Washburn Pearl
Wasson Grace
Webber & Deihl
Weber Eddie
Weber Fred
Weber Harry (P)
Webster Wayne (C)
Wende John
West Rewe (P)
Whipple & Huster
Whitfield John T
Williams Dot

Wilson Dale (C)
Winter Dale
Worth Charlotte (C)
Wynn Miss I
Wynne Beatrice (C)

Y
Yiska Madame F
Young Elsie

Z
Zell Fern (C)
Zenda Troupe

ADDITIONAL ORIGINALITIES
BEAUTIFUL BUTTERFLY
WINGS
MID-AIR LIGHT DRESSES
TO OUR NUMEROUS IMITA-
TORS: LAY CLAIMS NOW, NOT
AFTER COPYING.

CURZON SISTERS

FEATURE ATTRACTION
JARDIN DE DANSE
THIRD WEEK
Vastly Imitated—Never Duplicated
WILLIAM MORRIS New York Roof

WILLIE SOLARThe Feature Attrac-
tion at Wallick's on
Broadway**JENNINGS AND DORMAN**

P. O'MALLEY

EDNA

In a NEW ACT
(Tee-He and She)

By LOUIS WESLYN

Direction, **MAX HART****ERNEST EVANS**SOCIETY FAVORITE AND HIS BALLROOM BALLET
THIRD WEEK**JARDIN DE DANSE**

NAT LEWIS' BOOM-KEEPERS NAME IS FORTUNE GET THIS—
MARSHALL'S SMITS—11-40 MISFORTUNE
EDWARD MARSHALL—CAMELODIST—R.R. T. WILSON—GUARDIAN—
NAT LEWIS' SCENIC IDEA FOR CHALKBOARD

SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

CHOOOLER
"THE BOY PADEREWSKI"
As Joe Whitehead would say: "Be it ever so humble, keep working."
Louise ICKINSON
THE GIRL SOPRANO

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

THE ORIGINATOR OF "RAG TIME"
BEN HARNEY
(AND CO.)
WHAT THEY DO
Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making eight changes.
NOT a Vaudeville or Rathskeller but a
COMEDY VARIETY ACT

You will like it.
Your managers will like it.
Your managers' audience will like it.
WHAT?
ALLEN MILLER and CO., in
"WHICH IS WHICH."
See Harry Weber about it.

"Said Shakespeare," "Says G. B. Shaw," "Says Pres. Wilson," etc. But when they talk about me, they say:
Sings
MANNY WERTH

ALFREDO
RICKARDS TOUR—AUSTRALIA

**FOOLED YOU, EH?
THAT'S AN OLD ONE
I WOULDN'T
FALL FOR IT!**

Buster Santos
and
Jacque Hays
The Girls with the Funny Figure
Direction
SIMONS AGENCY

4 MARX BROS. and CO.
IN "HOME AGAIN"
The Most sensational success of the season
Direction **HARRY WEBER.** Address **VARIETY, New York**

The World's Greatest
Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, **SIMON AGENCY**

LOPS OF SOME ACTS OF? REMIND US, THAT THEY'VE MISSED THEIR CALL IN LIFE. WHY DO THEY DESERT THE FOUNDRY? — TO DO A TWO-ACT WITH "THE WIFE"
MORAL — DON'T SELL THE DROP!
SIR WALTER WEEMS.

Playing B. F. Keith's Theatres and Orpheum Circuit

BILLY ELLIOTT and BILLIE MULLEN
Direction, **ARTHUR KLEIN**

FRED and LULU HOLMES and WELLS
With **McINTYRE** and **HEATH** in "THE HAM TREE"
Permanent Address, **VARIETY, New York**

HARVEY TRIO
Basket Ball on Bicycle
Direction **J. B. McKOWEN** Booked **W. V. M. A. and U. B. O.**

UNIVERSITY FOUR
Comedy—Harmony—Singing
Hotel Tuller, Detroit, Mich.

NILA DEVI
Three solid months, **NEW YORK ROOF**
Address care **VARIETY, New York**

THE GLADIATORS
NEXT WEEK (APRIL 26) KEITH'S, BOSTON
The Gladiators are desirous of taking pupils under their own personal supervision at their summer camp amongst the pines. All athletic accomplishments taught and grand open-air life. Moderate terms.
Direction, **M. S. BENTHAM**
ADDRESS **PINE LAUREL HEALTH FARM, WILLIAMSBURGH, MASS.**

Nan Halperin
Direction, **M. S. BENTHAM**

EDGAR BERGER
Assisted by **MISS VINCENT** in her Eccentric Toe Dancing
Direction, **HARRY FITZGERALD,** Palace Theatre Bldg. New York

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, **NICK HANLEY**

Billie SHAW and SEABURY William
The Miniature Couple that Revived the Cake-Walk
RECTOR'S

WILBERT and HELEN EMBS and ALTON
Something New
Direction **M. S. EPSTIN**

KUY KENDALL
CHAMPION AMERICAN BOY DANCER
Just Finished 18 Weeks' Engagement New York Roof
Address **HOTEL McALPIN, NEW YORK**

Orville Stamm
The Boy Hercules Season's Sensation
THIS WEEK (April 19) **HAMMERSTEIN'S, NEW YORK**
Personal Direction, **ARTHUR KLEIN**

EVA TANGUAY

The Evangelist of Joy

CINCINNATI "POST"

EVA TANGUAY POPULAR WITH AUDIENCE

The audience left no doubt as to who was considered the headliner at B. F. Keith's Sunday. It was Eva Tanguay.

Miss Tanguay first appears in a costume that makes her look like an animated ostrich feather.

A distinct gasp went up from the audience at each appearance. The applause was deafening at each exit.

COMMERCIAL TRIBUNE

TANGUAY AT KEITH'S

Eva Tanguay is the reigning star at B. F. Keith's Theatre this week, the sensation, indeed, for whatever your individual opinion of this erratic young woman may be, the fact is indisputable that she attracts and enthralls audiences as no other player in vaudeville seems able to do.

Answering in her most vivacious manner all demands for encores, she was finally compelled to bow her acknowledgments and conclude her act while her admirers still clamored for more.

The fact is indisputable that she attracts and enthralls audiences as no other player in vaudeville seems able to.—**Cincinnati Commercial-Tribune.**"

The power of Eva Tanguay's Magnetism is felt by all who see her.

A Chicago Critic states that Eva Tanguay is the Billy Sunday of Vaudeville and Billy Sunday the Eva Tanguay of the Pulpit.

TIMES-STAR

EVA'S BACK AGAIN!

B. F. KEITH'S—Eva Tanguay's at Keith's. Each returning visit of the comedienne leaves less to say about her peculiar "art," unless one cares to marvel at the remarkable way she holds her admirers. This time she is the same Eva, only more so. Her lungs have taken on new armor-penetrating powers; her hair is a bit more towelled; her costumes a little more "less" and her songs only a little less egotistical. She still doesn't care—and with her audiences flocking to her support as they do, she needn't care.

ENQUIRER

The week theatrical can not be dull with the blustering Eva Tanguay as Keith's headliner.

The appearance of Eva Tanguay at Keith's yesterday created just as much of a furore as of yore, and the Egotistical One demonstrated to everyone's satisfaction that she could "come back" in vaudeville and do it well.

All of her songs were loudly cheered and applauded.

P. S.—Were it possible, Eva Tanguay would indeed be glad to exchange places with Mr. Sunday